

THE PERCEPTION OF PARENTS AND CHILDREN ON HOW INSTRUMENT LESSONS
IMPACT PARENT-CHILD INTERACTIONS

by

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The Perception of Parents and Children on How Private Instrument Lessons Impact Parent-Child Interactions

Several previous studies indicate that music instrument lessons substantially affect children's cognitive and non-cognitive skills, such as IQ, memory, mathematical performances, spatial performance, and social interactions.¹ However, implications of parents' and children's thoughts and perceptions, the fundamental determinants for the parent-child interactions, on private instrument lessons have not been explored thoroughly to date.

This study substantiates the significance of private instrument lessons on the development of children by a thorough review of the previous publications and by a qualitative investigation of parents' and children's views about the private lessons, and how they perceive the relationship between private music lessons and their interactions with one another.

This study adopted a qualitative approach using semi-structured interviews to gain a deeper knowledge of parents' and children's perceptions of how private instrument lessons relate to parent-child interactions. This study also used observation methods by attending some of the private lessons in order to see the parent-child-teacher interactions and to observe students' overall levels of motivation and attention.

¹ Nicoette Campabello et al., "Music Enhances Learning" (Master's thesis, Saint Xavier University, 2002), 12; Susan Hallam et al., "The Effects of Background Music on Primary School Pupils' Task Performance," *Educational Studies* 28, no. 2 (June 2002): 111; Mark Bodner et al., "fMRI Study Relevant to the Mozart Effect: Brain Areas Involved in Spatial-temporal Reasoning," *Neurological Research* 23, no. 7 (October 2001): 683; Jennifer S. McDonel, "Exploring Learning Connections Between Music and Mathematics in Early Childhood," *Bulletin of the Council for Research in Music Education* 203 (January 2015): 45; Bruce E. Rideout and Jennifer Taylor, "Enhanced Spatial Performance Following 10 Minutes Exposure to Music: A Replication," *Perceptual and Motor Skills* 85, no. 1 (August 1997): 112; Shannon L. Bowles, "Memory, Cognition, and the Effect of a Music Intervention on Healthy Older Adults" (PhD diss., University of Kentucky, 2013), 27; Barbara Duffy and Ray Fuller, "Role of Music Therapy in Social Skills Development in Children with Moderate Intellectual Disability," *Journal of Applied Research in Intellectual Disabilities* 13, no. 2 (June 2000): 87.

There are ten respondents in this study, including two experienced music teachers, four parents, and four students (ages between eight and eleven) in a single school. The researcher conducted this study in the participants' natural setting and was guided by three study questions: (1) How do the parents and students perceive taking private lessons on a musical instrument; (2) What are the students' overall levels of motivation and attention during and between their private lessons; and (3) In what ways do parents and children perceive the relationship between private lessons and their interactions with each other.

Exploration of these questions will elucidate the relationship between private classical music lessons and parent-child interactions. It will also enhance understanding of the significance of private musical lessons.

All data were transcribed, categorized, and coded to help in theme development. All interviewees included in the study were anonymized, and this study revealed three major themes which are linked to previous studies in the field.

The themes highlight private music lessons generating more frequent and in-depth parent-child interactions, making children feel more independent, mature, and motivated, and leading to a structured and accountable parent-child relationship.

Table of Contents

Acknowledgements.....	iv
The Perception of Parents and Children on How Private Instrument Lessons Impact Parent-Child Interactions.....	v
Table of Contents.....	vii
List of Figures.....	x
List of Tables	xi
List of Appendices	xii
Chapter 1: INTRODUCTION.....	1
1.1. Introduction.....	1
1.2. Purpose of the Study	7
1.3. Research Questions.....	7
1.4. The Scope of the Study.....	8
1.5. Theoretical Framework.....	8
Chapter 2: RELATED LITERATURE	10
2.1. Introduction.....	10
2.2. Parent Perception of Private Music Lessons.....	10
2.3. Student Motivation, Attention, and Self-efficacy	12
2.4. Conceptual Framework.....	14
2.5. Summary of Related Literature.....	17
Chapter 3: METHODOLOGY	18

3.1. Introduction.....	18
3.2. Research Approach	18
3.3. Research Design	19
3.4. Research Instruments	21
3.5. Participants.....	22
3.6. Procedures.....	24
3.7. Reliability and Validity.....	25
3.8. Data Collection and Analysis.....	27
3.9. Ethics	28
Chapter 4: DATA ANALYSIS	29
4.1. Introduction.....	29
4.2. Content Analysis Method	29
4.3. Participants.....	30
4.4. Procedures.....	31
4.5. Information Compiled from Each Category	32
4.5.1. Category 1: Conversation Between Students and Parents	32
4.5.2. Category 2: Benefits of Private Lessons	33
4.5.3. Category 3: The Amount of Involvement by Parents Related to the Private Lessons and Practices	34
4.5.4. Category 4: Negative Experiences.....	35
4.5.5. Category 5: Developing Maturity of the Students	35
4.5.6. Category 6: Student Attention and Motivation During the Lessons	36

4.6. Conclusions.....	37
Chapter 5: CONCLUSION	38
5.1. Introduction.....	38
5.2. Discussion.....	38
5.3. Generalization of Themes	40
5.3.1. Theme 1	41
5.3.2. Theme 2	42
5.3.3. Theme 3	44
5.4. Answers to Research Questions.....	45
5.4.1. How Do the Parents and Students Perceive Taking Private Lessons on a Musical Instrument?	45
5.4.2. What is the Students' Overall Level of Motivation, Attention, and Self-efficacy During and Between Their Private Lessons?	46
5.4.3. In What Ways Do Parents and Children Perceive the Relationship Between Private Lessons and Their Interactions with Each Other.	47
5.5. Implications of the Study	49
Bibliography	72

List of Figures

Figure 2.1. Diagrammatical Representation of the Variables in the Study.....	16
Figure 2.2. The Conceptual Framework in the Study	16

List of Tables

Tables 4.1. Abbreviated Participant Classifications	31
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List of Appendices

Appendix A: PARTICIPANT OBSERVATION NOTE TEMPLATE	51
Appendix B: DATA COLLECTED FROM THE INTERVIEWS AND LESSON OBSERVATIONS	52
Appendix C: RECRUITMENT EMAILS.....	63
Appendix D: CONSENT AND ASSENT FORMS	65
Appendix E: INTERVIEW QUESTIONS.....	70

Chapter 1: INTRODUCTION

1.1. Introduction

Taking musical lessons at an early age is essential for children to develop into accomplished musicians. Many parents begin children's music lessons early, which may affect their relationship with their children. Harris observed that children under the age of nine are still in the developmental category regarding their understanding of music, while children over nine years have already reached a stable aptitude stage to appreciate the essential elements of music.²

Parents play a key role in their child's decision to undertake musical instrument lessons at an early age. Often, parents' decision-making process is influenced by the belief that early exposure of their children to music may help in not only nurturing a sense of emotional stability, but also in the cultivation of cognitive skills. There is also a belief that children at an early age are incapable of making a good decision, which is another reason for the parental involvement in the decision-making process.³ However, depending on the parental perception of the private instrument learning and the degree of parental involvement in the decision making, private instrument learning at times brings about negative, even if nominal, impact on child development.

¹ Amanda Kay Harris, "Motivation in Private Piano Instruction for Adolescents: A Social-Cognitive Analysis of Piano Pedagogy" (PhD diss., University of Washington, Seattle, 2017), 17.

² Gary E. McPherson, "The Role of Parents in Children's Musical Development," *Psychology of Music* 37, no. 1 (January 2009): 100.

³ Mark Bodner et al., "fMRI Study Relevant to the Mozart Effect: Brain Areas Involved in Spatial-temporal Reasoning," *Neurological Research* 23, no. 7 (October 2001): 683; Thomas Diamantes et al., "An Analysis of Reading and Content Area Skills Improvements Through Music Instruction," *Reading Improvement* 39, no. 3 (September 2002): 116; Bruce E. Rideout and Jennifer Taylor, "Enhanced Spatial Performance Following 10 Minutes Exposure to Music: A Replication," *Perceptual and Motor Skills* 85, no. 1 (August 1997): 112; Christine D. Tsang and Nicole J. Conrad, "Music Training and Reading Readiness," *Music Perception: An Interdisciplinary Journal* 29, no. 2 (December 2011): 160; Meredith J. West et al., "Singing, Socializing, and the Music Effect," *Nature's Music: The Science of Birdsong*. Elsevier, London (January 2004): 387; Susan Hallam, "The Power of Music: Its Impact on the Intellectual, Social and Personal Development of Children and Young People," *International Journal of Music Education* 28, no. 3 (August 2010): 119; Shannon L. Bowles, "Memory, Cognition, and the Effect of a Music Intervention on Healthy Older Adults" (PhD diss., University of Kentucky, 2013), 27; Agnes S. Chan et al., "Music Training Improves Verbal Memory," *Nature* 396, no. 6767 (November 1998): 128.

These points indicate the significance of parental perception on the private music lessons and the relationship between their interactions with their children and private lessons, which is the focus of the current study. The age of the children participating in this study will be between eight and eleven years old.

Numerous previous studies have documented a powerful and positive effect of musical instrument training on child development, and the ways in which musical training enriches young children were varied. Music training complements and improves cognitive development, including linguistic skills, listening skills, reading and mathematical skills, etc., as well as non-cognitive skills, such as social skills, self-confidence, emotional sensitivity, mood, teamwork, self-discipline and skills that are important determinants of economic well-being at an older age.⁴

Numerous studies have shown the benefits of music training in the development of cognitive skills such as enhancement in verbal abilities (linguistic skills), heightening of sound sensitivity (listening skills), and general reasoning skills. Ho et al. noted that exposure to music helps children develop enhanced linguistic abilities by improving their verbal memory.⁵ Patel and Hannon addressed that brain networks for music and speech are cross-linked, and thus musical training is transferred to language-related skills.⁶ For example, children with musical training

⁴ Yim-Chi Ho et al., "Music Training Improves Verbal but Not Visual Memory: Cross-sectional and Longitudinal Explorations in Children," *Neuropsychology* 17, no. 3 (July 2003): 443.

⁵ Erin E. Hannon and Laurel J. Trainor, "Music Acquisition: Effects of Enculturation and Formal Training on Development," *Trends in Cognitive Sciences* 11, no.11 (November 2007): 468; Aniruddh D. Patel, "Why Would Musical Training Benefit the Neural Encoding of Speech? The OPERA Hypothesis," *Frontiers in Psychology* 2 (June 2011): 142. Mireille Besson et al., "Transfer of Training Between Music and Speech: Common Processing, Attention, and Memory," *Frontiers in Psychology* 2, nos. 3-4 (May 2011): 1; Bharath Chandrasekaran and Nina Kraus, "Music, Noise-exclusion, and Learning," *Music Perception* 27, no. 4 (April 2010): 298-299; Hannon, "Music Acquisition: Effects," 468; Dana Strait and Nina Kraus, "Playing Music for a Smarter Ear: Cognitive, Perceptual and Neurobiological Evidence," *Music Perception* 29, no. 2 (December 2011): 141.

⁶ Ho et al., "Music Training Improves Verbal," 311-312; Marie Forgeard et al., "Practicing a Musical Instrument in Childhood is Associated with Enhanced Verbal Ability and Nonverbal Reasoning," *PLoS one* 3, no. 10 (2008): 5; Gottfried Schlaug et al., "Effects of Music Training on the Child's Brain and Cognitive Development," *Annals-New York Academy of Science* 1060 (December 2005): 226.

showed an enhanced verbal memory and performed better on the vocabulary subtest of the Wechsler Intelligence Scale for Children (WISC-III) than the corresponding control group.⁷ Additionally, Chan et al. showed that adults with music training background before the age of twelve demonstrated enhanced verbal abilities by speaking significantly more words and demonstrating a better memory for spoken words.⁸ Chan et al. also arrived at this conclusion by comparing verbal abilities of a group of college students in Hong Kong who had at least six years of musical instrument training before age twelve with another group of students who did not have such musical training. The study showed that students who had musical training at an early age recalled significantly more words in a list-learning task than the group with no musical training. All of these studies indicate that music training in childhood has long-term positive effects on linguistic skills.⁹

It has also been shown that listening tasks and auditory processing differ between musically trained and untrained children. To elaborate, children who benefit from musical lessons are more sensitive to the key and harmony of Western music than untrained children, and children as young as eight who have undergone music training demonstrated enhanced accuracy in discriminating between minor pitch differences not only in music but also in speech.¹⁰

Electroencephalographic signatures matched the subjects' brain activity during the study, which sought to show how music training enhances the listening skills of musically-trained children. According to Miendlarzewska and Trost children exposed to music training at an early age were better in processing speech due to enhanced auditory perception skills, hence were

⁷ Chan et al., "Music Training," 128.

⁸ Ibid.

⁹ Kathleen A. Corrigan and Laurel J. Trainor, "Effects of Musical Training on Key and Harmony Perception," *Annals of the New York Academy of Sciences* 1169, no. 1 (July 2009): 167; Mireille Besson et al., "Influence of Musical Expertise and Musical Training on Pitch Processing in Music and Language," *Restorative Neurology and Neuroscience* 25, nos. 3-4 (January 2007): 402.

better listeners than children of the same age who had no musical training.¹¹ Schellenberg agreed with the findings of the previous studies and argued that music learners develop better listening skills compared with non-music students since music students are used to listening keenly and thereby differentiating changes in pitch.¹² Moreover, consistent practice of a musical instrument in early life enabled musicians to recognize and discriminate sound, voice, and speech better than control groups.¹³ Taken together, these reports indicate that musical training can enhance listening skills by improving the temporal fine-tuning of auditory perception.

Non-cognitive skills, such as social skills, self-confidence, emotional sensitivity, teamwork, and self-discipline, that are essential determinants of economic well-being at an older age, were also improved through exposure to music.¹⁴ Tierney et al. noted that music even helps adolescent students further develop their language skills and augments the students' motivation to learn.¹⁵ It is also reported that voluntary youth music activities such as private lessons on a musical instrument encourage positive results with regard to motivation, attention, and responses to challenges in children.¹⁶

¹⁰ Ewa Aurelia Miendlarzewska and Wiebke Johanna Trost, "How Musical Training Affects Cognitive Development: Rhythm, Reward and Other Modulating Variables," *Frontiers in Neuroscience* 7 (January 2014): 279.

¹¹ E. Glenn Schellenberg, "Music Training and Speech Perception: A Gene-Environment Interaction," *Annals of the New York Academy of Sciences* 1337, no.1 (March 2015): 174.

¹² Clément Francois et al., "Music Training for the Development of Speech Segmentation," *Cerebral Cortex* 23 no. 9 (September 2013): 2041; Alexandra Parbery-Clark et al., "Context-dependent Encoding in the Auditory Brainstem Subserves Enhanced Speech in Noise Perception in Musicians," *Neuropsychologia* 49, no. 12 (October 2011): 3338.

¹³ West et al., "Singing, Socializing," 387; Hallam, "The Power of Music," 279; Bowles, "Memory, Cognition," 128.

¹⁴ Adam T. Tierney et al., "Music Training Alters the Course of Adolescent Auditory Development," *Proceedings of the National Academy of Sciences* 112, no. 32 (August 2015): 10062.

All of these studies demonstrate that musical training provides a foundation for a range of skills by fostering cognitive and non-cognitive development, and that these cognitive abilities help a child relate to the outside environment and deal with self-belief.

However, some researchers question whether music training is the sole responsible element for the development of cognitive skills in a child, even though they do not dispute the link between music and speech development.¹⁷ Similarly, the influence of musical training on math performance appears to be limited or controversial – there is neither convincing evidence in favor of a transfer effect of musical training to math skills nor solid demonstration of positive relationships between musical training and performance in a mathematical skills test.¹⁸ In contrast, there is a positive correlation between music lessons and IQ in children from six to eleven years old. One group who received keyboard or singing lessons in small groups for 36 weeks showed higher IQ scores compared with another group who received drama lessons.¹⁹ Forgeard et al. also found that practicing a musical instrument increases IQ score.²⁰

All of these reports collectively demonstrate that music training in the early stage of life has a clear positive impact on development in the widespread domain of cognitive skills, even if small controversies on the benefit of music training, as noted above, still remain to be solved.

¹⁵ Reed W. Larson, “Toward a Psychology of Positive Youth Development,” *American Psychologist* 55, no. 1 (January 2000): 174.

¹⁶ Giovanni Sala and Fernand Gobet, “When the Music's Over. Does Music Skill Transfer to Children's and Young Adolescents' Cognitive and Academic Skills? A Meta-analysis,” *Education Research Review* 20 (February 2017): 64; Schellenberg, “Music Training and Speech,” 174; Swathi Swaminathan and E. Glenn Schellenberg, “Music Training,” in *Cognitive Training*, ed. Tilo Strobach and Julia Karbach (Springer International Publishing, 2016), 137.

¹⁷ Kathryn Vaughn, “Music and Mathematics: Modest Support for the Oft-claimed Relationship,” *Journal of Aesthetic Education* 34, nos. 3-4 (October 2000): 163-164; Forgeard et al., “Practicing a Musical Instrument,” 7; Jennifer Haimson et al., “Do Mathematicians Have Above Average Musical Skill?” *Music Perception* 29, no. 2 (December 2011): 209.

¹⁸ E. Glenn Schellenberg, “Music Lessons Enhance IQ,” *Psychological Science* 15, no. 8 (August 2004): 10.

¹⁹ Forgeard et al., “Practicing a Musical Instrument,” 6.

However, little is known about parents' perceptions of their children's private lessons on classical musical instruments, and little or no information exists about their perception of the relationship between private music lessons and their interactions with one another.

Goldberg and Carlson pointed out that interactions between children and their parents start at birth, and go through diverse phases as the children grow.²¹ One of the most critical phases is invigoration of children to learn music through the interactions between children and parents. At a younger age, most parents play a significant role in making initial decisions such as taking music lessons.²² That is, parents encourage their children to attend private music lessons by explaining the significance of music lessons to becoming an accomplished musician and an integrated person, and to enhance academic achievement by cultivating cognitive and non-cognitive skills. Further, children have an opportunity to emulate parents' music performance and to understand music in general through the interactions. All of these points indicate the significance of parent-child interactions in motivating children to take private music lessons at an early age. Ireson and Rushford argued that in addition to social and economic factors, psychological factors also motivate parents to hire private tutors for their children, assuming this as a parental role.²³ On the other hand, looking at the effects of private instrument training from a different perspective, the lessons can challenge the relationship that a child has with the parent. Despite the role that the parent plays in motivating and preparing the child to undertake private instrument lessons, the private teacher will eventually gain the attention of the child during lessons, and the teacher can develop a close relationship with the child.

²⁰ Julia S. Goldberg and Marcia J. Carlson, "Parents' Relationship Quality and Children's Behavior in Stable Married and Cohabiting Families," *Journal of Marriage and the Family* 76, no. 4 (August 2014): 774-775.

²¹ Kathleena Corrigan and E. Glenn Schellenberg, "Predicting Who Takes Music Lessons: Parent and Child Characteristics," *Frontiers in Psychology* 6 (March 2015): 282.

²² Judith Ireson and Katie Rushforth, "Why Do Parents Employ Private Tutors for Their Children? Exploring Psychological Factors that Influence Demand in England," *Journal for Educational Research Online* 6, no. 1 (2014): 12.

One cannot isolate music lessons from the totality of a child's education and upbringing, thus it is impossible to state which aspects of the parent-child relationship are impacted by music lessons and to know the nature of this impact. Yet, within these limits, my study will demonstrate how participating parents view the relationship of private music lesson and interactions with their children.

I propose that children and parents may engage more, and in more diverse ways, as a result of the social, practical, and intellectual demands of music lessons. The present study will investigate whether these ideas are accurate.

1.2. Purpose of the Study

The primary purpose of this study was to investigate how parents and children perceive the relationship between private musical instrument lessons and their interactions with one another. The participants were drawn from a single school in the Boston metropolitan area.

Thus, the objectives are;

- i. to analyse the perception of parents and children about taking private instrument lessons,
- ii. to evaluate the students' level of motivation and attention during private instrument lessons, and
- iii. to investigate the perception of parents and children about how private music lessons and parent-child interactions relate to one another.

1.3. Research Questions

The following questions were designed to achieve the above objectives, and to guide this study.

- i. How do parents and students perceive taking private lessons on a musical instrument?
- ii. What is the overall level of motivation and attention of the students during and between their private lessons?

- iii. In what ways do parents and children perceive the relationship between private lessons and their interactions with one another?

1.4. The Scope of the Study

Few, if any comprehensive studies exist about private music lessons and the interactions between the parents and children involved. Thus, this study was designed to investigate this relationship, and more specifically, to observe how parents and students perceive this relationship. To this end, four parents and their children who were taking private lessons on musical instruments were recruited from a school where I am a faculty member. Two teachers of the children were included in this study to further raise objectivity through different perspectives. The study adopted a qualitative research approach by selecting and surveying a specific group of individuals who share common experiences - children between eight and eleven years old. However, since the sample size for this study is limited, the results cannot be generalized and should be interpreted carefully.

1.5. Theoretical Framework

Adom et al. developed a theoretical framework on which the current study was based.²⁴ This study provides planning procedures for investigation and guides derived from generally accepted theories. The current study is based on social cognitive theory. The theory states that most people learn from one another by observing the other's behaviour.²⁵ The theory is relevant to this study, since it supports how personal belief and environmental factors impact motivation and behaviour of an individual. The model recognizes that children learn their behaviour from parents and from their environment. The expectations of parents and teachers can influence children's motivation for taking music lessons and parent-child interactions. How children

²³ Dickson Adom et al., "Theoretical and Conceptual Framework: Mandatory Ingredients of a Quality Research," *International Journal of Scientific Research* 7, no. 1 (January 2018): 438.

²⁴ Albert Bandura, "Social Cognitive Theory of Mass Communication," *Mediapsychology* 3 (2001): 265.

perceive the views and thoughts of their parents about private lessons can also influence their motivation for taking lessons and their relationship with their parents. Likewise, recognition of the abilities of the children taking private lessons by their parents and teachers will assist in finding effective ways for the children to excel in the lessons. Diseth et al. found a decrease of self-efficacy during the transition period from primary to secondary school, especially among girls, pointing out that this period may be challenging for the girls. They observed that sixth-grade students demonstrated a more advanced level of self-efficacy than eighth grade students.²⁶ Bandura who developed self-efficacy models explained that an individual's perceptions or thoughts for a task influence the chance of success in execution of the task.²⁷ Harris also observed that a student's self-belief led to academic excellence as well as improved social skills.²⁸ Thus, the level of motivation and attention of children during private instrument lessons may be proportional to parental understanding, teacher expectation, and student confidence and self-efficacy about the private music lessons.

In conclusion, these studies based on social cognitive theory, suggest that children's self-efficacy and motivation in private music lessons may be among the variables that shape relationships between private music lessons and parents-child interactions. The purpose of this study was to investigate to what extent this is true for the four sets of parents and students, and the two teachers in this case.

²⁵ Age Diseth et al., "Self-belief Among Students: Grade Level and Gender Differences in Self-esteem, Self-efficacy and Implicit Theories of Intelligence," *Learning and Individual Differences* 35 (October 2014): 1.

²⁶ Albert Bandura, *Self-efficacy: The Exercise of Control* (New York: W.H. Freeman, 1997): 123.

²⁷ Harris, "Motivation in Private Piano," 33.

Chapter 2: RELATED LITERATURE

2.1. Introduction

This chapter reviews the studies that pertain to the current research. The review of these studies gave the researcher a sense of themes that could be examined in the present study. The chapter is divided into three sections that deal with 1) parental perspective of private instrument lessons, 2) factors affecting motivation, attention, and self-efficacy in private music lessons, and 3) the conceptual framework for the study. In order to develop a conceptual framework for the current study, scholarly works dealing with motivation and attention in private music lessons were reviewed. The conceptual framework detailed in the chapter identifies the variables in the study and explains the relationship between the variables.

2.2. Parent Perception of Private Music Lessons

According to Ho, parents of elementary students play a significant role in influencing children to take private musical instrument lessons. He reported that parents' love for music can positively influence young children to aspire to take private instrument lessons.¹ Harris reported that children's interest in music diminishes as they grow older, due to peer pressure, lack of desire to attend music classes, and reduced parental support.² Creech and Harris observed that parental support encouraged children to continue participating in music lessons, even as the support from parents changed from emotional to financial as children get older.³ Corrigan and Schellenberg stated that parents played a more significant role in making young children take music lessons,

¹ Wai-Chung Ho, "Parental Support and Student Learning of Musical Instruments in Hong Kong," *Visions of Research in Music Education* 19 (2011): 3.

² Amanda Kay Harris, "Motivation in Private Piano Instruction for Adolescents: A Social-Cognitive Analysis of Piano Pedagogy" (PhD diss., University of Washington, Seattle, 2017), 24; Harris, "Motivation in Private Piano," 59.

³ Andrea Creech, "Learning a Musical Instrument: The Case for Parental Support," *Music Education Research* 12, no.1 (March 2010): 29; Harris, "Motivation in Private Piano," 20.

and that parental openness and parental musical experience determined the length of time that the student took music lessons.⁴ This indicates that children whose parents do not fully realize the benefits of musical lessons, or those whose parents do not offer sufficient parental support may drop out of music training prematurely. Davidson et al. and Ghazali pointed out that parental support during the early stages of private music lessons is especially critical regarding the child's development in the subject.⁵

A study by Ireson and Rushford indicated that parental involvement in children's educational activities comes from awareness of the significance of the parental role in their children's education, the motivation of children, and the need for a role model for their children. The study also noted that parental participation in their children's education began with their hopes and aspirations for their children to be more successful in and out of school.⁶ That is, parents believe that parental devotion to their children for private music lessons contributes to achievement in music and in education in general.

Consistent parental support during private instrument lessons is essential to meet the children's psychological desires for music. McPherson pointed out that a child has four primary psychological needs drawn from their perception about themselves. The psychological needs explained by McPherson include independence, competence, connection to parents, and purpose. For instance, children perceive that they have the ability to carry out a self-imposed task successfully and independently with minimal parental assistance, even if they need to interact with their parents for assistance under certain circumstances. Additionally, children need to draw

⁴ Kathleena Corrigan and E. Glenn Schellenberg, "Predicting Who Takes Music Lessons: Parent and Child Characteristics," *Frontiers in Psychology* 6 (March 2015): 282.

⁵ Jane W. Davidson et al., "The Role of Parental Influences in the Development of Musical Performance," *British Journal of Developmental Psychology* 14, no. 4 (November 1996): 405; Ghaziah Mohd Ghazali and Shah Alam, "In the Minds of Children: Understanding Motivation to Learn Music," (Paper presented at National Music Education Conference, Universiti Pendidikan Sultan Idris, Tanjung Malim, Perak, 2005), 6.

⁶ Ireson et al., "Why Do Parents Employ," 29-31.

meaning and a sense of fulfilment from their daily learning activities. McPherson also illustrated that parental support in meeting their children's psychological needs has a positive impact on children's success in their private lessons.⁷

These studies substantiate the role that parents play in their children's private music lessons by motivating them, creating an optimal environment for the private lessons, and attaching value to music training for their children from an early age. Following the parental role in children's music training, the next section will focus on how parents' and teachers' perception of musical instrument training affects the motivation of the student to pursue music lessons.

2.3. Student Motivation, Attention, and Self-efficacy

Several factors contribute to the motivation for a child to take private musical instrument lessons. Various researchers concur that students need to be sufficiently motivated to keep attending music classes.⁸ In spite of motivation, it is reported that young students taking musical instrument lessons often drop out as they grow older due to peer pressure or distractions from other exciting activities.⁹ King further pointed out that the primary reason which motivates students to drop out of music lessons was the failure of teachers and parents to sufficiently meet the students' psychological needs and help them resist peer pressure.¹⁰ Specifically, some students viewed music learning as a detriment to achieving excellent results in core subjects like mathematics, sciences, and languages, and thus their motivation for learning to play a musical instrument gradually dissipated as they advanced to a higher grade.¹¹ Ghazali suggested that

⁷ Gary E. McPherson, "The Role of Parents in Children's Musical Development," *Psychology of Music* 37, no. 1 (January 2009): 92.

⁸ Ghazali et al., "In the Minds," 6-7; Ho, "Parental Support and Student," 4.

⁹ Karen King, "Parting Ways with Piano Lessons: Predictors, Invoked Reasons, and Motivation Related to Piano Student Dropouts" (PhD diss., University of Ottawa, 2016), 86-87.

¹⁰ Ibid.

¹¹ Ghazali et al., "In the Minds," 1-2.

parents and teachers could solve the diminishing motivation for private lessons by providing emotional encouragement to the child to take music lessons and by moral support for the child through parental attendance to the lessons.¹² Susic and Benic found that motivation by teachers is a vital element in children's success in music learning.¹³ Hughes et al. also found that positive interactions of students with teachers affect students' academic and social outcomes positively.¹⁴ In private music lessons, where there is a close one-on-one relationship between music teachers and their students, teacher may have the ability to motivate students during lessons. Of course, private teachers should fully understand the motivational models of expectancy-value, self-efficacy, attribution, and achievement goals theories to adequately motivate their students to take private music lessons.¹⁵

Some scholars noted that the design of private music lessons plays a significant role in motivating students to undertake and continue with music lessons. A study by Jones established that courses designed on the pillars of empowerment, usefulness, success, interest, and caring are likely to motivate students to undertake the program.¹⁶ Jones further noted that caring relationship between students and teachers were important to students' motivation, positive coping, self-efficacy and performance. For example, rather than directly prohibiting laptops in class, a teacher might let students know that using laptops interrupts the class, which may come with

¹² Ibid., 6.

¹³ Blazenka Baclija Susic and Marijana Benic, "Different Teaching Methods in Music Education and Achievement Motivation," (Paper presented at International Conference on Education, Research and Innovation, Seville, Spain, November 16-18 2017, 6746.

¹⁴ Jan N. Hughes et al., "Relationship Influences on Teachers' Perceptions of Academic Competence in Academically At-risk Minority and Majority First Grade Students," *Journal of School Psychology* 43, no. 4 (October 2005): 306.

¹⁵ Harris, "Motivation in Private Piano" 22.

¹⁶ Brett D. Jones, "Motivating Students to Engage in learning: The MUSIC Model of Academic Motivation," *International Journal of Teaching and Learning in Higher Education* 21, no. 2 (2009): 272.

consequences such as losing concentration, and causing a distraction to other students.¹⁷ This shows support and caring to the students and creates an environment conducive to studying and can motivate them.

Attention also plays an important role in sustaining students' interests in private instrument lessons over extended time periods. In addition, students' self-confidence augments interest, which in turn is known to contribute to the continuation of private music lessons over an extended period.¹⁸

Self-efficacy is one's perception and belief in their capability to perform a specific task. Bandura declares that the effects of self-efficacy can be seen in many different ways, including cognitive and motivational process.¹⁹ This self-efficacy is another important element in motivating children to take music lessons, since children with high self-efficacy not only self-motivate but also undertake music lessons successfully with minimal parental support.²⁰

2.4. Conceptual Framework

Adom et al. defined a conceptual framework as the way researchers organize to tackle research questions; that is, researchers develop a conceptual framework to support the theories related to the study and to state how the variables in the study are related to each other.²¹ Miles et al. defined a conceptual framework as a structure that "explains, either graphically or in narrative

¹⁷ Ibid., 279.

¹⁸ Ho, "Parental Support and Student," 35.

¹⁹ Albert Bandura, *Self-efficacy: The Exercise of Control* (New York: W.H. Freeman, 1997): 128.

²⁰ Creech, "Learning a Musical Instrument," 28-29.

²¹ Dickson Adom et al., "Theoretical and Conceptual Framework: Mandatory Ingredients of a Quality Research," *International Journal of Scientific Research* 7, no. 1 (January 2018): 439.

form, the main things to be studied—the key factors, concepts, or variables—and the presumed relationships among them”.²²

The relationship between private instrument lessons and parent-child interactions is multifaceted. The current study will focus on three variables that are crucial to this relationship; parent’s and student’s perception of private music lessons and student’s motivation, attention and self-efficacy.

McPherson explained that parents perceive their responsibilities to their children and take the necessary steps to fulfill their parental duties.²³ The parents are in a position to offer help and assistance to the child taking private instrument lesson.

The second variable identified in previous studies and reviewed in this section includes student’s motivation, attention, and self-efficacy. Previous studies suggest that student motivation is a crucial variable influencing the ability of children to study music; it helps children gain confidence and assists them in developing their self-efficacy to tackle a task. Moreover, motivation helps determine the attention span that the child will accord the private music lesson.

The key to meeting the research objectives of this study is to determine the relationship between parent-child interactions and private instrument lessons. The following figure summarises the relationship between the variables in the study as established during the literature review.

²² Matthew B. Miles et al., *Qualitative Data Analysis: An Expanded Sourcebook* (Thousand Oaks: Sage, 1994), 18.

²³ McPherson, “The Role of Parents,” 96.

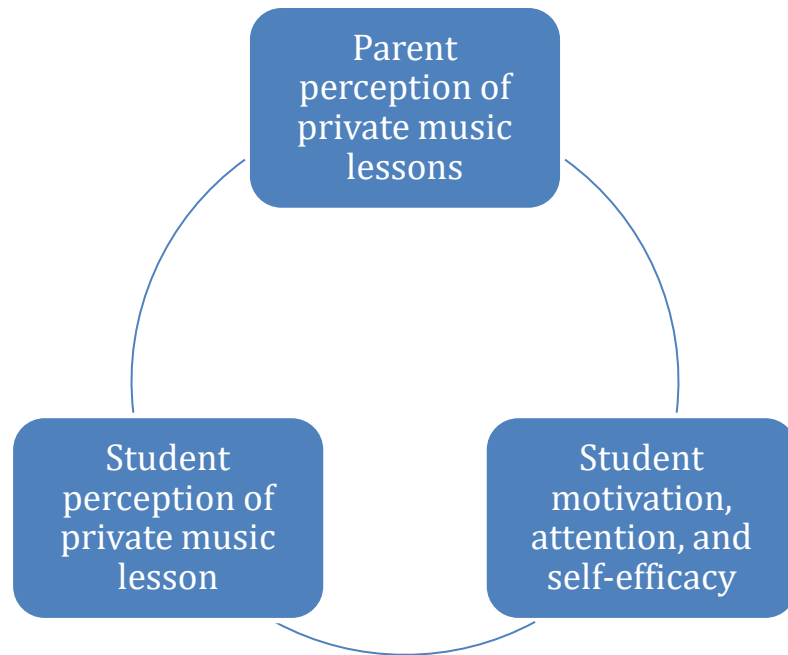


Figure 2.1. Diagrammatical Representation of the Variables in the Study

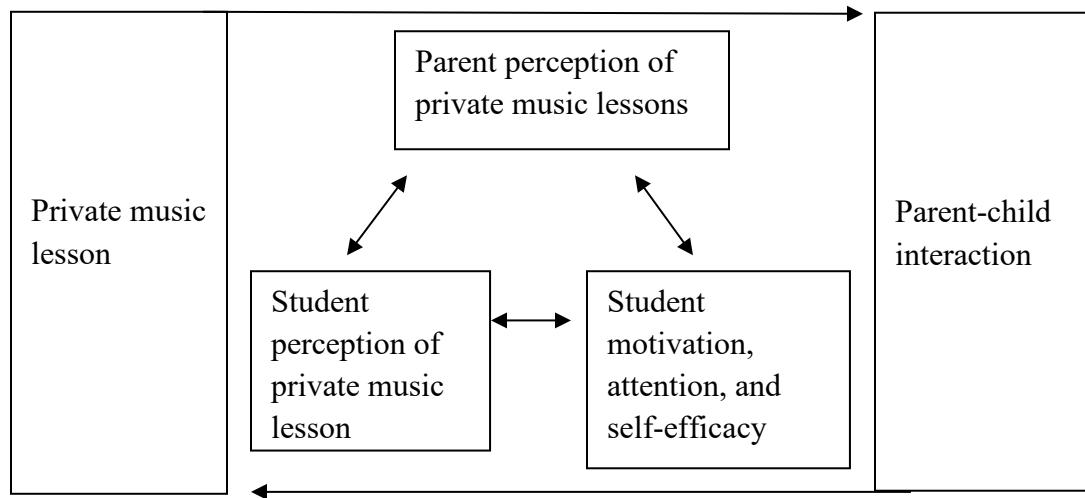


Figure 2.2. The Conceptual Framework in the Study

2.5. Summary of Related Literature

As seen in the literature reviewed, studies reveal that parents play a prominent role in influencing children to begin private instrument lessons. Some parents perceive private instrument lessons as an opportunity to fulfil their parental responsibilities to their children. The reviewed literature also indicated that parents use the private lesson's one-on-one setting to encourage their children to continue taking private music lessons by motivating and helping them gain self-confidence and mitigate peer pressure. On the other hand, as they grow older, children start to focus on other exciting extracurricular activities such as sports and other academic activities in addition to music. Therefore, some children perceive private instrument training as an impediment in pursuit of non-music learning activities, while other students are motivated to take private music lessons as an opportunity to demonstrate their music skills to their family and teachers. Thus, lack of emotional support and motivation from parents and teachers can lead to a significant dropout rate in music learning as the children grow to the adolescent stage.

A conceptual framework for this study was established in this section. The relationship between private music lessons and parents-child interactions is not static but dynamic, as it changes due to other variables. This study will focus on the variables of parents' beliefs about private lessons and students' motivation, including attention and self-efficacy.

Chapter 3: METHODOLOGY

3.1. Introduction

This section describes the steps taken to investigate the research problem and provides the rationale behind the approach used to collect and analyse information for the study. This chapter contains eight parts dealing with research approach, research design, research instruments, participants, research procedure, reliability and validity, and data collection, and analysis.

3.2. Research Approach

A qualitative research approach was employed for this case study. According to Creswell et al., qualitative studies utilize textual and image records to analyse the research topic and answer research questions.¹ Qualitative studies often use content analysis to examine the collected data. Content analysis entails examining the collected data to derive themes which can further be refined to complete the data analysis process. Thus, the qualitative method allows the researcher to explore the experiences of the individual subject in the study to gain a deeper understanding of the motivation or opinion regarding the issue.² Further, qualitative studies enable the researcher to gain insight into how the participants attribute their experiences.³ Therefore, this researcher adopted a qualitative approach to gain knowledge on how music lessons relate to the interactions between parents and children.

¹ John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (Los Angeles: Sage Publications, 2017), 207.

² Sami Almalki, "Integrating Quantitative and Qualitative Data in Mixed Methods Research Challenges and Benefits," *Journal of Education and Learning* 5, no. 3 (2016): 291; Creswell et al., *Research Design*, 214.

³ Austin, Zubin and Jane Sutton. "Qualitative Research: Data Collection, Analysis, and Management." *The Canadian Journal of Hospital Pharmacy* 67, no. 6 (November 2014): 436.

In qualitative inquiry, data are collected through literature reviews, observations, and use of semi-structured data collection instruments. The approach also requires the direct involvement of the researcher during the data collection. Qualitative studies are descriptive since the research seeks to explain the findings in everyday language.⁴ As Meurer et al. pointed out, qualitative research is especially effective when the researcher obtains data from a small group of respondents through observation, interviews, and literature reviews; thus a qualitative approach was employed for this case study.⁵

3.3. Research Design

As stated above, the qualitative method allows the researcher to explore the experiences of the individual subject in the study to gain a deep understanding of the motivation or perception of the subject.⁶ For a qualitative study, it is essential to collect data from different perspectives, often specified as "triangulation," in order to ensure reliability of results. Triangulation refers to collecting data using several data collection methods for the same study.⁷ For this study the researcher used lesson observations and semi-structured interviews of parents, students, and teachers to collect data. According to Fusch and Ness, obtaining data from different sources and methods for the same study serves to ensure the richness of the data and boosts validity and reliability.⁸

⁴ Phrasant K. Astalin, "Qualitative Research Designs: A Conceptual Framework," *International Journal of Social Science & Interdisciplinary Research* 2, no. 1 (January 2013): 122.

⁵ William J. Meurer et al., "Qualitative Data Collection and Analysis Methods: The Instinct Trial," *The Society for Academic Emergency Medicine* 14, no. 11 (November 2011): 1065.

⁶ Almalki, "Integrating Quantitative and Qualitative," 291; Creswell et al., *Research Design*, 214.

⁷ Robert Bogdan and Sari Knopp Biklen, *Qualitative Research for Education: An Introduction to Theory and Methods* (Boston: Allyn and Bacon, 1998), 7.

⁸ Patricia I. Fusch and Lawrence R. Ness, "Are We There Yet? Data Saturation in Qualitative Research," *The Qualitative Report* 20, no. 9 (September 2015): 1411.

Qualitative studies offer four broad categories of research design: case studies, grounded theory, phenomenological studies, and ethnographic studies.⁹ The researcher can choose the categories to employ depending on the nature of the study as well as the research questions that the study seeks to answer. Regarding case studies, Astalin noted that a unit of an institution, phenomenon, or person can be extensively studied using several methods to gain in-depth knowledge of that.¹⁰ Grounded theory according to Percy et al. collects data from people to develop a theory.¹¹ Astalin also noted that the researcher in grounded theory does not commence the study with a predetermined theory in mind but lets the models emerge from the collected data.¹² On the other hand, phenomenological study, according to Percy et al. allows the researcher to study a phenomenon which may relate to events, culture, or situations with the aim of explaining the phenomena.¹³ Regarding ethnographic studies, Astalin noted that it is the evaluation of human societies using scientific descriptions.¹⁴ From the views expressed by these scholars, it is apparent that this study does not fall in the categories of grounded theory, phenomenological, or ethnographic study designs. The current research qualifies as a case study since it analyses persons and events as envisioned by Astalin.¹⁵ The people in the study are parents, students, and teachers, while the events are the private music lessons.

⁹ Astalin, "Qualitative Research Designs," 118.

¹⁰ Ibid., 122.

¹¹ William H. Percy et al., "Generic Qualitative Research in Psychology." *The Qualitative Report* 20, no. 2 (February 2015): 77.

¹² Astalin, "Qualitative Research Designs," 121.

¹³ Percy et al., "Generic Qualitative," 77.

¹⁴ Astalin, "Qualitative Research Designs," 120.

¹⁵ Ibid., 122.

3.4. Research Instruments

This study collected data through semi-structured interview questions and participant observation. Therefore, the data collection methods apply to the case study design since they assist the researcher in collecting data from the respondents and events in the study. Data collection in qualitative research requires the active participation of the researcher and use of data collection instruments like semi-structured interviews.¹⁶ Semi-structured questions require researchers to ask questions in a particular order verbally, but allow deviation from the main line of questioning so that the researcher can add depth to the theme or idea.¹⁷ The choice of semi-structured questions allows the researcher to ask follow-up questions to shed more light on an idea.

Tyson states that, the semi-structured format is intended to provide some structure to an interview without providing so much that the interviewee's responses are stifled. This partially-structured format enables a fuller picture of the interviewee's unique abilities, abilities that might otherwise remain unrecognized.¹⁸

Additionally, the use of qualitative research methodology allows the researcher to act as a data collection instrument. The researcher can observe the participants in their natural setting or participate in some of their activities to collect data for the study. As a research instrument, the researcher uses tools like field notes, journals, and audio recorders to collect data from the participants. Kawulich noted that the participant observation method of data collection is gaining popularity in educational research.¹⁹

¹⁶ Astalin, "Qualitative Research Designs," 120; Meurer et al., "Qualitative Data Collection," 1065.

¹⁷ Paul Gill et al., "Methods of Data Collection in Qualitative Research: Interviews and Focus Groups," *British Dental Journal* 204, no. 6 (March 2008): 291.

¹⁸ Pamela Tyson, "Talking about Lesson Planning: The Use of Semi-structured Interviews in Teacher Education," *Teacher Education Quarterly* 18, no. 3 (July 1991): 88.

¹⁹ Barbara B. Kawulich, "Participant Observation as a Data Collection Method," *Forum: Qualitative Social Research* 6, no. 2 (May 2005):1.

Concerning this study, the researcher acted as a participant observer by attending some of the private instrument lessons and interacting with the pupils and the teachers. During the sessions, the researcher observed the relationship between the teacher and the student and followed with a 15-minute interview session with one of the two participating teachers after the lesson. One of the teachers had another student lesson right after both observed lessons and could not participate in the 15-minute interview session. The researcher further contacted the teacher but the teacher requested not to do this session.

3.5. Participants

The study drew its participants from a single institution in a metropolitan area where the researcher is a faculty member. This strategy enabled the researcher to focus on a specific study area. Flick observed that narrowing down a study to a single location helps the researcher study the particular subjects exclusively.²⁰

Purposeful sampling was used to select the study participants. The purposeful sampling method, according to Palinkas et al. is the most common sampling method in qualitative research due to its ability to find experienced and qualified respondents in the particular field of the study.²¹ Snowball criteria is a sampling method within purposeful sampling. It is mostly used to reduce the high chances of disparities and to focus more on the comparabilities and specifics required in the study. For this reason, it is a preferred method for the current study. By using snowball criteria, the researcher identified 10 specific participants for the study. Naderifar et al. explained that snowball sampling is useful when it is challenging to locate participants with particular qualifications.²² Therefore, the researcher used a participant who is experienced in the

²⁰ Uwe Flick, *An Introduction to Qualitative Research* (London: Sage Publications Limited, 2009): 203.

²¹ Lawrence A. Palinkas et al., "Purposeful Sampling for Qualitative Data Collection and Analysis in Mixed Method Implementation Research," *Administration and Policy in Mental Health* 42, no. 5 (September 2015): 534.

²² Mahin Naderifar, "Snowball Sampling: A Purposeful Method of Sampling in Qualitative Research," *Strides Development of Medical Education* 14, no. 3 (2017): 1.

field of study to recruit other participants. For the present study, the researcher first recruited two teachers who met the specific criteria. The teachers then assisted the scholar in recruiting four parents who agreed to include their children in the study.

For the present study, the researcher ensured that the respondents had sufficient knowledge in music instrument training and were parents, teachers, and students involved in private instrument music training. Students undertaking private instrument training, their parents, and selected teachers participated in the study. The participants were required to meet specific criteria before being involved in the research. Students were expected to be between eight and eleven years of age. Also, the students were required to have undergone musical instrument training for one year or more. Age of the students and duration of private study were essential factors for the study. Children between eight and eleven years of age were used for the study since previous research suggests that children within the mentioned age range have sufficient music aptitude. Duration of private study ensured that the students involved in the research had gained adequate training on a particular musical instrument. Also, a one-year period provides sufficient time for the students and parents to understand how private music tutoring affects the parent-child interaction.

The selection criterion for parents required them to be either the father or mother of the students undertaking private instrument lessons. The parents were required to give consent for the participation of their child in the study, and therefore submitted a signed consent form before the study commenced.

Since the researcher used the snowball method to recruit study participants, the two teachers initially recruited by the researcher shared some of the information regarding the study for the purpose of recruiting more study participants.

3.6. Procedures

The researcher used email to contact teachers and parents willing to participate in the study. Email enabled the researcher to communicate with the participants directly and allowed the researcher to send electronically relevant documents such as consent and assent forms to the parents.

The researcher emailed the artistic director of the school to invite every musical instrument teacher to participate with the goal of recruiting two teachers. One piano teacher and one violin teacher responded showing interest in participating, and each provided contact information for two parents whose children fit the criteria of the study. The researcher contacted those four parents and they agreed to participate in the study. A face-to-face meeting was scheduled with each of the respondents to enable the researcher to conduct interviews and to observe the musical instrument training session.

The researcher interviewed teachers and students participating in the study at a favourable time to the participants. The interview sessions with the teachers lasted about 30 minutes. Each teacher met with the researcher separately at their favourable time. The students were interviewed for 15 minutes or less after their lessons and another adult was present. The researcher also observed eight lessons and interviewed one teacher after that for a further 15 minutes regarding the session. Although only one of the two teachers were able to participate, the interview after the observed training session allowed the researcher to gain in-depth knowledge of the relationship between the teacher and student. It also allowed the researcher to explore other themes that emerged during the music training session. For example, during the observations the researcher found that one of the student participants constantly tried to get better on the passages since she was highly motivated to learn more and play better. At her next lesson, the teacher suggested that she record for the upcoming recital audition stating how much she had improved. Moreover the researcher could simply observe whether the students' parents were present in lessons and could observe their interactions if they were.

The parents involved in the study were interviewed separately for 30 minutes at a time convenient to them. Emails were used to communicate with the parents and to schedule one-on-one interview sessions. This was to ensure that the researcher captured the views of parent accurately.

3.7. Reliability and Validity

Researchers should ensure that their research instruments and data yield consistent and credible results. To this end, scholars should attest to the validity and reliability of the research instruments used in the study. Noble and Smith place responsibility upon the researchers to confirm that the study findings are generated from a rigorous and sound research process, since qualitative studies do not have strict validity and reliability rules.²³

To ensure the validity of the study, data were collected in several different ways including generating data for the study from several previously constructed research instruments and including as many peers as possible in designing the study. Prior to carrying out the study, two peers were consulted. One is a musician with qualitative study experience, and the other is a researcher in a university in Texas. The researcher found the input of the peers' valuable, especially in fine-tuning some of the interview questions to suit the objectives of the study. Even though the results of this small study will not be applicable to the field, the findings will be important as they relate directly to the researcher's responsibilities as a teacher of young children.

Leung explained that the researcher should triangulate the data, which enables the researcher to view the study under the lens of several relevant theories.²⁴ Bogdan and Biklen pointed out that it is important to obtain data from several sources to boost the quality of the

²³ Helen Noble and Joanna Smith, "Issues of Validity and Reliability in Qualitative Research," *Evidence-Based Nursing* 18, no. 2 (April 2015): 34.

²⁴ Lawrence Leung, "Validity, Reliability, and Generalizability in Qualitative Research," *Journal of Family Medicine and Primary Care* 4, no. 2 (July 2015): 326.

collected information for the study, which elevates the appropriateness of the data and tools used in the study.²⁵ Noble and Smith agree that data and theoretical triangulation heighten the quality of the research study by raising validity.²⁶

The researcher used a consistent data comparison approach, as envisioned by Leung, which allows the scholar to verify the accuracy of the data.²⁷ The researcher acknowledged and minimized biases that might have occurred during the research process using peer reviews to fine-tune research questions in line with the research objectives. Noble and Smith suggested that a research process could benefit from independent peer reviews, transparent thought processes, accurate record keeping, and data triangulation.²⁸ The researcher used direct observation and unstructured interview questions to cross-check the data collected.

As for the validity and reliability of instruments used to collect data, researchers should closely examine the subjects' responses to ensure that they capture the rich and diverse viewpoints of the participants. When conducting interviews for the present study, the researcher gave the respondents sufficient time to express themselves thoroughly to ensure clarity of responses, instead of asking follow-up questions. The researchers also took notes and recorded conversations during the interview session to capture all of the information passed on by the respondent. Prior to conducting the interviews, the researcher sought the advice of peers, a musician and a researcher, to reduce biases.

Finally, the researcher remained as unobtrusive as possible during the observations of the private music lesson sessions to allow the study to be carried out in its natural atmosphere. For

²⁵ Bogdan et al., *Qualitative Research for Education*, 117.

²⁶ Noble et al., "Issues of Validity," 35.

²⁷ Lawrence Leung, "Validity, Reliability, and Generalizability in Qualitative Research," *Journal of Family Medicine and Primary Care* 4, no. 2 (July 2015): 326.

²⁸ Noble et al., "Issues of Validity," 35.

clarifications, the researcher also interviewed one of the teachers for 15 minutes after the training session.

3.8. Data Collection and Analysis

Data for the study were collected during face-to-face interviews and observations during interactions with the participants in their natural setting. The researcher recorded the conversations with the participants and took field notes for the study. Qualitative research studies yield a substantial amount of data, which the researcher must organize prior to the data analysis. Austin and Sutton noted that the researcher should use an array of tools to capture all data during the interviews and observation sessions.²⁹ For the present study, the use of field notes and recordings allowed the researcher to collect volumes of data for later analysis.

The data was evaluated using inductive qualitative content analysis. The data analysis proceeded after the collected information had been sorted, transcribed, and organized into general themes drawn from responses to the study questions. The data analysis process, according to Austin and Sutton, should remain true to the participants, since it is the participants' views being analysed by the researcher who transcribed audio data verbatim.³⁰ Therefore, the researcher ensured that only the respondents' views underwent the analysis process, with care being taken to preserve emerging themes in each step.

The researcher delved deeply into the data to further develop the themes or identify patterns in the data. The precise data management and analysis procedure is described in the subsequent chapter. Data validity is vital at this step. In this way, the researcher affirms the accuracy of the research process and data collection instruments.

²⁹ Austin et al., "Qualitative Research," 438.

³⁰ Ibid.

3.9. Ethics

Aluwihare-Samaranayake recognized that the qualitative research process can face ethical challenges, and thus researchers should sufficiently prepare to manage risks during the study.³¹ The current study required the researcher to interact with people of various ages, and some of them could not provide legal consent to participate in the study due to their age. The researcher followed established procedures to gain permission to carry out the study from the university's institutional review board (IRB) and obtained consent from the parents or guardians of minors involved in the study. The researcher sufficiently informed participants of all relevant information about the study, which included the purpose of the study, procedures for the study, risks and benefits of taking part in the study, and confidentiality in the study. The researcher also ensured that the participants were aware that their involvement in the study was voluntary, and that they were free to withdraw at any time without any consequences.

³¹ Dilmi Aluwihare-Samaranayake, "Ethics in Qualitative Research: A View of the Participants' and Researchers' World from a Critical Standpoint," *International Journal of Qualitative Methods* 11, no. 2 (April 2012): 65.

Chapter 4: DATA ANALYSIS

4.1. Introduction

This section presents the data collected from the participants for each research question, and further explains how the collected data in the field was analyzed using an inductive content analysis approach. The data are collected from observation notes and semi-structured interviews with two teachers, four students, and four parents. From the analysed data, six categories were found. This chapter will introduce information compiled from each category: (1) Conversation between students and parents; (2) Benefits of lessons; (3) The amount of involvement by parents related to the lessons and practice; (4) Negative experiences; (5) Developing maturity of the students; and (6) Student attention and motivation during the lessons.

4.2. Content Analysis Method

Content analysis can take a deductive, inductive, or mixed approach to analyzing narrative data. The inductive approach allows the researcher to categorize the data and organize it into themes and patterns, and to compare the findings with existing theories in the field.¹ In contrast, the deductive method allows the researcher to use pre-existing codes to group data into patterns and themes, and the codes are derived from prior studies or existing theories in the field of the study.² This study took an inductive approach, since the researcher used the participants' language to code the data, discover themes and patterns, and finally relate the findings to the existing theories in the field of the study.

¹ Ulla H. Graneheim et al., "Methodological Challenges in Qualitative Content Analysis: A Discussion Paper." *Nurse Education Today* 56 (September 2017): 30.

² Ji Young Cho and Eun-Hee Lee, "Reducing Confusion about Grounded Theory and Qualitative Content Analysis: Similarities and Differences," *The Qualitative Report* 19, no. 32 (August 2014): 4.

Cho and Lee noted that qualitative content analysis answers research questions like why, what, and how in order to detect trends and themes in the data.³ Vaismoradi et al. defined themes as the significant outcome of data analysis used to describe common views of the participants.⁴ Breaking down the themes to reveal patterns and trends of participants' views is described as coding. Coding is the second step in content analysis after creating categories. Vaismoradi et al. pointed out that the codes emerge based on whether the researcher wants to portray critical elements in the study or link between the essential points of the textual data.⁵ In this study, the researcher used different colors to identify and highlight text that supported specific categories.

Coding is an essential step in data analysis, since it breaks data into useful pieces of information relevant to the study. Scholars suggest that the use of qualitative coding software during coding can make the researcher's work more comfortable and promote transparency of the research process.⁶ However in this study, due to the small number of participants, the researcher manually coded the contents and categorized the data according to emerging ideas.

4.3. Participants

The researcher used abbreviations instead of the names of the participants. *Figure 4.1* displays the abbreviations of participants used for the study and the age and gender of each of the students. The violin teacher was represented with the abbreviation 'T-Vn' while the piano teacher was represented with the abbreviation 'T-Pf'. Additionally, students were represented with the abbreviation 'S' and parents were represented with the abbreviation 'P'. In this study there were

³ Ibid., 6.

⁴ Mojtaba Vaismoradi et al., "Theme Development in Qualitative Content Analysis and Thematic Analysis," *Journal of Nursing Education and Practice* 6, no. 5 (2016): 101.

⁵ Ibid., 103.

⁶ Florian Kaefer et al., "A Software-assisted Qualitative Content Analysis of News Articles: Example and Reflections," *Forum: Qualitative social research* 16, no. 2 (2015): 1; Philipp Mayring, "Qualitative Content Analysis: Theoretical Foundation, Basic Procedures and Software Solution," (2014): 117. <https://nbn-resolving.org/urn:nbn:de:0168-ssoar-395173>

four parents and four students. Participants were paired, and each pair consisted of one student and one parent. For example the first pair, under the T-Vn was 1S-1P.

Table 4.1. Abbreviated Participant Classifications

Teacher	Student			Parent
		Age	Gender	
T-Vn	1S	11	M	1P
	2S	11	M	2P
T-Pf	3S	8	F	3P
	4S	9	F	4P

4.4. Procedures

The data collected for this study consists of observation notes and information gathered in semi-structured interviews with two teachers, four students, and four parents.

The interviews with parents and teachers lasted about 30 minutes and were scheduled through emails at a convenient time for all involved. The parents helped schedule the students' interviews, which were about 15 minutes or less in length. These generally took place after the students' lessons and always with an adult present. The plan was to conduct a 15-minute interview with each teacher following the lesson observation; however, one teacher was not able to participate. See Appendix E for the interview questions.

The interviews of all the participants were transcribed and put into a Microsoft Word document. After the transcriptions were completed, they were read several times in order to identify patterns and ideas. The transcriptions were then highlighted using different colors to classify the patterns into five categories. Blue was used to indicate conversations about general topics. Yellow was used to indicate conversations about the lessons. These were combined into the first category: Conversation between student and parents. Grey was used to indicate benefits of the lessons, the second category. Red was used indicate the amount of involvement by parents in the lessons, the third category. Negative experiences, the fourth category, were indicated with

pink. Dark blue was used to indicate developing maturity of the students, category five. A sixth category, student attention and motivation during the lessons, emerged from the observation notes, and teachers' 15-minute interview. The researcher observed two lessons for each student participant and took notes, which were later analyzed for student participants' overall attention and motivation. These results are displayed in appendix B. Vaismoradi et al. noted that categories are the first products of qualitative data analysis and are the exact expression of the participants' views.⁷

4.5. Information Compiled from Each Category

4.5.1. Category 1: Conversation Between Students and Parents

One idea that was present in all of the interviews was that lessons encouraged more conversation between students and parents. All parents interviewed talked about how participation in private lessons inspired conversations about the lessons and music. 1P mentioned that music is a big part of their life even though they are not trained musicians. Now that 1S is taking private lessons, music is something besides school and work that they can share together. 1S mentioned that 1S and 1P drive together to lessons and listen to the radio in the car. 1S also mentioned that his parents always come to lessons. He is always happy for them to come to lessons because when he practices they will know how to help. This gives them more time together to talk. 3P mentioned 3P and 3S love Beatles music, and that they go to concerts together. Additionally, 3S's father knows a lot about music, so they can talk about music history and much more. 4S mentioned that there is now more piano playing in the house.

Perhaps more importantly, 1P, 2P and 3P said that private music lessons give them an opportunity to talk about deeper and more mature topics. 1P said private lessons give them an opportunity to talk about how to live life. Private lessons require practice every week, which can

⁷ Mojtaba Vaismoradi et al., "Theme Development in Qualitative Content Analysis and Thematic Analysis," *Journal of Nursing Education and Practice* 6, no. 5 (2016): 102.

be related to the discipline and commitment needed to be successful in life. Private lessons give them an opportunity to talk about this. 2P mentioned that 2P and 2S had the chance to talk about more mature topics such as investing money and time, and responsibility. All parents and students mentioned how private lessons made them talk more about situations in daily life that are related to private lessons. 1P mentioned that 1P goes into 1S's lesson every time, and 1P even began learning violin when 1S started to learn violin until the point when 1S got better than 1P. On lesson days, they usually go to a coffee shop before the lesson, and they go to get a hamburger together after the lesson. When the dad goes to a lesson with 1S, they take the T or Uber, as they have a different routine. 3P mentioned that while driving, 3P asks what 3S learned and of the things they did during the lesson. 4P mentioned they take 4S to practice every time. 4P will be happy to sit in on 4S's piano practices, because 4P does not want 4S to develop bad practice habits which 4P developed when learning piano, such as not using the metronome. Sometimes when 4S is practicing Moonlight Sonata, 4P plays the left hand with her, and 4P sometimes talks about how to practice. After picking up 4S from school, 4P also asks how the private lesson went.

4.5.2. Category 2: Benefits of Private Lessons

As for the second category, all parents and students mentioned how they benefited from their private lessons. 1P mentioned that the one-on-one situation is really good for 1S. 1S is easily distracted by other students, so the relationship and connection with the private teacher is very important. T-Vn gives 1S confidence, and 1S might not continue taking lessons with another teacher. 1P also says lessons help give 1S more structure and also give more structure to their relationship. 1S also mentioned it is easier to stay focused in the one-on-one setting. He says this setting makes him more focused than the group lessons for clarinet he had in school. He feels more confident and motivated with more specific goals after individual lessons. T-Vn mentioned that 1S feels more confident that he is improving and takes more responsibility to practise.

2P mentioned that 2S gets more constant feedback because of the one-on-one setting. 2S also sees the cause-effect relationship between more effort and better results with the violin. 2P also said 2S was very nervous before a concert, but he was so proud after. 2S mentioned he usually practices 30 minutes a day while his parents cook dinner. 2S feels excited by setting a goal for practicing and feels motivated by this. T-Vn thinks lessons give 2S a sense of accomplishment and pride in doing well. He thinks music makes students find their voice, which helps them find a sense of pride and know what they are capable of doing.

3P mentioned that, compared to swimming, you need more practice, commitment, and involvement. The teacher records what they do in the lesson, and at the end of the lesson, the teacher says what needs work. Normal routine is when she starts a new piece, 3P sits with her, helps her, does a little coaching, and afterwards, lets her do it on her own, giving her a sense of setting goals and accomplishing them. 4S mentions that every lesson gives confidence because 4S is getting better at every lesson. After a lesson, 4S knows what to work on with a detailed goal. After 4S started private instrument lessons, 4P plays more piano even though he is already a good pianist. Also, the brother of 4S began learning piano.

4.5.3. Category 3: The Amount of Involvement by Parents Related to the Private Lessons and Practices

Another issue that was mentioned in discussions with participants was the amount of parental involvement in the lessons. Through observing students' lessons the researcher found that some parents attended the lessons, but most did not. 1P mentioned both parents of 1S attends lessons. None of the other sets of parents attended lessons, but they were involved in other ways. The mother of 1S mentioned that from the time 1S started lessons at the age of six, she went to every lesson. As 1S got better, and the mother became busier with nursing school, the dad started going to some lessons. 1S also mentioned that he was very happy with his parents' involvement with lessons. 2P mentioned that they had low involvement in violin practice and lessons. Their

involvement consisted of reminding 2S about practicing and suggesting good practice times. They considered these as reminders but not punishment. 2P never attended lessons as she did not realize that parents could attend private lessons. 2P also mentioned that when 2S started lessons in 2nd grade, 2S asked 2P many questions, but now that 2S is older and knows much more about the violin. 3P mentioned that they sometimes help correct rhythms but generally leave that to T-Pf. 4P also mentioned they had never been to lessons but read T-Pf's emails about the lessons. T-Pf supported 3P and 4P saying that they did not attend lessons but responded to emails about lessons.

4.5.4. Category 4: Negative Experiences

While there are many benefits of music lessons, three parents shared some bad experiences with music instruction and private lessons. 1P mentioned that 1S's previous teacher did not know how to deal with kids, and 1S did not like the teacher. 3P said that the previous teacher was not a good fit for 3S, so they changed to the current teacher, T-Pf, who they like. 4P mentioned that 4S started private lessons at about age five or six, and the first teacher was not a good fit for 4S because of a lack of structure.

4.5.5. Category 5: Developing Maturity of the Students

In interviews, another topic mentioned was the natural change and maturity of the students over the course of private lessons. 2P noted that 2S was quite dependent on 2P to complete both mundane and complex tasks prior to private lessons. Private lessons represented a shift in the degree of dependence because 2P lacked the musical expertise to provide the same level of assistance. For the first time 2S had to figure things out on her own or at the minimum learn to reach out to her instructor. Although this independence naturally rises with age, 2P's sense is that the private music lessons expedited the rate of growth along this dimension.

T-Pf mentioned that both 3S and 4S have become more comfortable with music as they grow up. One reason for this could be tied to the idea that over time, students begin to view

private music lessons as a welcome break during the school day that otherwise centers on the academic rigors of math, science, and other conventional coursework. 3S indicated that the music lessons provided an opportunity for her brain to rest but still remain active. She noted that sometimes her math homework became easier to accomplish after her music lessons. This is consistent with the idea that rest is an important input into productivity; here, music lessons could provide a much needed change of pace while still engaging the brain. This could perhaps be related to why 3P also mentions that 3S has become more comfortable with music and believes that it has made her personality sweeter and happier.

4P mentioned that private lessons didn't change who 4S is on a fundamental level. This is not surprising as I do not expect music lessons to drive dramatic shifts in character and personality notwithstanding exceptional cases. The aforementioned changes are consistent with private music lessons creating incremental changes that benefit students in the aggregate. There is interesting overlap among the categories. 1P, 2P and 3P all report that private music lessons provide an opportunity to interact with their children on a deeper and a more mature level. Conversations about how to maintain high levels of focus, for example, allow parents to share their perspective and students to share their challenges on the important topic of how one learns and how progress towards an ultimate objective is attained. Although these types of discussions would inevitably arise in other contexts (e.g. academics, sports, social networks), these interviews suggest that the nature of these conversations have developed faster due to the music lessons than they would have otherwise.

4.5.6. Category 6: Student Attention and Motivation During the Lessons

The researcher, through observations of the lessons, was able to acquire information helpful to the study. By filling out the observation note template in appendix A, the researcher was able to clearly show the overall results of the students' performance in terms of the level of attention and motivation. The results of 4S from the second lesson showed good preparation since

the previous lesson and a consistent determination to improve. According to the teacher, 4S was ready to record the recital audition, hence the importance of finishing up with the lesson. 4S continued to show a sense of motivation in learning and preparing for this particular private instrument lesson. On the other hand, 1S lacked motivation and concentration as the teacher constantly reminded him to keep still and maintain focus since he moved around frequently. The researcher also observed that 1S displayed a sense of frustration, especially when asking the teacher to help put tape on the fingerboard in the first observed lesson. Observing 1S revealed that private lessons seem to reduce the level of confidence in the student.

Only one of the two teachers was able to participate in an interview conducted following the lesson observation. This interview helped provide a deeper understanding of the students' motivation and attention. T-Vn revealed that 1S had a challenge of focusing from the start. The teacher mentioned that he is working to find a solution to help 1S perform better, since overall the student had been making good progress since he started learning the violin.

4.6. Conclusions

In summary, this inductive research consisted of the following participants, four students, their parents, and two teachers. All participants were interviewed for up to 30 minutes, except for one teacher who could not participate in the interviews conducted after the observed lessons. The researcher observed two lessons for each student. The interviews were transcribed and read several times. Upon looking at the information, several topics emerged. These topics were color-coded in the transcriptions. The content analysis was successful. From the analysis, six topics emerged and provided answers to research questions, which will be explored in depth in the next chapter.

Chapter 5: CONCLUSION

5.1. Introduction

This section interprets the findings of the study in two steps. The first step is discussion that elaborates on the key findings of the study. The second step is the generalization of themes, which entails linking the arguments emerging from the study with the literature review section of the research. The thesis identified three major themes that the researcher pursued further in order to interpret the findings of the study in line with the objectives of this study. This section also contains important information emerging from the research, which, though not part of the study, can serve to add to the general body of knowledge, as well as point to areas of interest that other scholars in the field might pursue further. It provides detailed information regarding the findings of the study as related to existing literature. It discusses the main themes identified and how these themes relate to the study. It demonstrates the arguments of the study referring to the research question together with the existing literature.

Finally, this chapter answers the research questions and highlights the implications of the research study. It concludes with suggestions for further research in light of the findings of the study.

5.2. Discussion

During the interviews and lesson observation sessions, the investigator found that some students were more motivated than the others in undertaking private music lessons. The investigator particularly noted that 1S occasionally lost concentration during the private music lesson, despite the presence of 1S's mother during the sessions. Meanwhile, 4S was highly motivated in learning piano, practicing constantly to get better during her two lessons that the researcher observed. Such behaviour could relate to the teacher-student relationship as well as parent-child interaction, or simply to the nature of the child.

Some of the parents' interviews revealed that they had no prior instrument training, but they did not view that as an impediment towards their child taking private instrument training. 2P, even with only brief music instrument experience in middle school, encourages her child to continue practicing and gives meaningful feedback when the child practices at home. On the other hand, 4P explains that his perception from his extensive background in piano is crucial to being able to share something in common with 4S. This is in contrast to 4S's mother, who has no musical background. The researcher notes that parents who had been exposed to music training as a child stood a better chance of giving meaningful feedback to their children during the child's practice. On the other hand, parents with no previous experience in music resorted to encouraging and motivating their children to continue with the music lessons. Therefore, the researcher found that the parent-child interaction did not suffer due to presence or lack of parental musical experience – the experience was just different.

The teachers involved in the study are qualified to teach music lessons and have sufficient experience in training students privately. Both teachers addressed that the parents should be actively involved in private music lessons. T-Vn reported that his interest in parental involvement has been shaped by his training in various places. T-Vn mentioned he studied pedagogy in school and even went to a summer program in order to learn about the Suzuki Method in depth. The more he has learned and read about the Suzuki Method, the more he realizes that it goes a step further than the parents just sitting in the lesson. T-Pf also mentioned how much she encourages parents to be involved by sharing all of her lesson notes online so that parents have access to the lesson information, regardless of whether they were present in the lesson. Even if some parents were not present in the lesson, T-Pf keeps them updated on their child's progress face-to-face when they pick up their child or through email. This shows that the teacher serves as a crucial link between the child and the parent by giving timely updates on the child's performance in each lesson.

The teachers further noted that as children grow older and thus are more knowledgeable about their instruments, some parents' roles in supporting their children to undertake private music lessons changed. For instance, T-Vn stated that at the beginning of learning violin, 1P frequently assisted 1S by practicing with him often and coming into his lessons. However, when 1S grew older, he gained sufficient knowledge of the violin, and therefore was more able to take responsibility himself for learning violin. 1P's interest in involvement with 1S's lessons gradually diminished. 1P also stated that even though she goes into almost all of 1S's lessons, she was more involved when 1S was younger and remained so until the point that 1S got better than 1P. From the investigator's observation of the student, 1P was present in both lessons but sat further from where the lessons were taking place, and 1P had a book to read while listening to what the teacher was saying. This shows how the parent-child relationship changed as the child gained more knowledge of the musical instrument. The parents, being aware of such development, gave the children the space to develop and explore their music skills further with little interference.

The parent-child interactions during the private music lessons were limited to the views of 1P, 1S, T-Vn, and the investigator since the rest of the parents did not attend private music lessons and focused instead on supporting the child through other means. A close examination of the situation suggests that the motivating factor that drove 1P to attend 1S's private music lessons might have been due to 1S's attention issues, which the parent, teacher, and researcher noted during the period of the study.

5.3. Generalization of Themes

The study identified three major themes that emerged during the data analysis section of the study. The researcher categorized the data into groups and coded them to identify similar terms used by the respondents, which further guided the researcher to come up with major themes of the study. The identified themes were also consistent with the ideas of the scholars reviewed in the literature review section of this study. The main themes are 1) that private music lessons lead

to frequent interaction in parent-child relationships, 2) that private instrument lessons lead to motivation, maturity, and independence of the child as an important factor in parent-child relationship, 3) that relationships exist between private music lessons and a structured and accountable parent-child relationship, teacher-parent relationship, and student-teacher interaction.

5.3.1. Theme 1

The researcher asserts that private music lessons generate a frequent and more in-depth interaction between parents and children. The findings indicated that, in this study a positive relationship existed between private music lessons and frequent in-depth interaction between the parent and the child. This result aligns with the observations by Harris that parental emotional and financial support is a vital ingredient in a child's uptake of private music lessons. The self-imposed parental responsibility toward their children also drives them to support their children in their instrument learning.¹ The process of lessons inherently draws the parent and the child closer, providing more frequent and broader discussions with the child on the child's future aspirations, and desires. From interviewing the respondents, the researcher established that the parents were involved in their children's music instrument lessons by physically attending the instrument training, receiving progress reports from the teachers, motivating the children in their lessons, as well as spending more time with the children because of the instrument training. For instance, 1P explained that 1P attends 1S's musical training lessons frequently and spends time with the child before or after the lesson. This indicates that the parent makes time to be with the child, which might not have been possible if the child had not been attending private instrument lessons. Additionally, 1S expressed happiness about the parental involvement in the private instrument lessons. Also, 2S noted that private instrument lessons led to frequent interaction with his parents, since the parents take the opportunity to discuss matters pertaining to private music lessons. As

¹ Amanda Kay Harris, "Motivation in Private Piano Instruction for Adolescents: A Social-Cognitive Analysis of Piano Pedagogy" (PhD diss., University of Washington, Seattle, 2017), 21.

for 3P and 3S, the parent observed that private music lessons led to deeper interaction with the child as they took time to discuss the lesson and involve other people to boost the child's confidence before a musical recital.

5.3.2. Theme 2

This study holds the premise that a relationship exists between the private instrument lessons and maturity, motivation, and independence; thus the theme that children feel more independent, mature, and motivated. The theme points to the child's development and growth as well as motivation. Motivation emerged as one of the critical findings of this study. This is especially important because previous literature suggests that motivation determines the number of years a child will undertake music lessons. This motivation can come from parental involvement in the lesson in search of structure, as well as from the teacher's encouragement of the student. For example, the findings of this study are consistent with those of other studies in that the level of motivation of children during private music lessons determines their future persistence in private music study.² Given that lesson duration was not a pertinent part of the study; the finding is purely informational and could be pursued further by other researchers.

In teachers' interviews, T-Vn observed that both 1S and 2S had progressed significantly, since beginning private music lessons. He mentions that 2S could not read music at first. However, during the two years of instrument training, he thinks 2S became much more confident with his accomplishment and was able to find his own voice with pride. 1S also talked about how much more he became a responsible and independent person since he started private lessons. 2P strongly believes that learning an instrument helps her child become a more disciplined and independent person, as there is a more immediate and direct connection between the child and the

² Ghaziah Mohd Ghazali and Shah Alam, "In the Minds of Children: Understanding Motivation to Learn Music," (Paper presented at National Music Education Conference, Universiti Pendidikan Sultan Idris, Tanjung Malim, Perak, 2005), 6-7; Wai-Chung Ho, "Parental Support and Student Learning of Musical Instruments in Hong Kong," *Visions of Research in Music Education* 19 (2011): 4.

instrument. She also said 2S became motivated when the teacher told him to commit to more regular practice. 2P mentioned this was much different than when she told 2S the same thing. 3S also reported feeling self-confident and motivated after each lesson because of the constant improvement of her playing and knowing exactly what to work on.

The researcher found that all four students who participated in private lessons said that they felt motivated and set some specific goals for the next lesson. 2P noted that the one-on-one private lesson setting provides constant positive feedback, and 4P also mentioned that it is hard to imagine a group instrument lesson.

Previous research indicates that private music lessons foster greater independence and increased maturity levels in children. For instance, Hallam revealed that music lessons heighten the child's self-confidence levels and improve the child's social skills, including teamwork.³ Other positive effects noted by Hallam include thoughtfulness and self-restraint. Ho also found that students' self-efficacy increased their interest in music, hence heightening their ability to undertake private music lessons for an extended period.⁴ Social cognitive theory illustrated that children's maturity and independence are fostered in tandem with gaining confidence in their abilities.⁵ For instance, during the interviews, 2P noted that the private music lesson increased her child's interest in music. The music has helped him avoid distractions from other children as well as set goals to be achieved during music practice. From observation, the researcher noted that 2S and 4S were very keen to practice their musical instruments and were receptive to the teacher's instructions during the lesson. All the children involved in the study expressed a positive interest in their music lessons. The children's inability to comprehend the elements of music at an early age can be attributed to a lack of self-confidence, as explained by T-Vn about 2S, who noted that

³ Susan Hallam, "The Power of Music: Its Impact on the Intellectual, Social and Personal Development of Children and Young People." *International Journal of Music Education* 28, no. 3 (August 2010): 279.

⁴ Ho, "Parental Support and Student," 4.

⁵ Albert Bandura, *Self-efficacy: The Exercise of Control* (New York: W.H. Freeman, 1997): 54.

2S's confidence improved with time. From the findings, the researcher concludes that private instruments lessons are significantly linked to motivation, attention, and independence of the child taking the private music lessons.

5.3.3. Theme 3

This study advances the claim that a relationship exists between private music lessons and a structured and accountable parent-child relationship, teacher-parent relationship, and student-teacher interaction. The investigation revealed that most parents involved in this study had to change private music tutors for their children soon after they undertook private instrument training. The reason for the change, according to the parents, was to search for an appropriate teacher who could convey structure and meaning of the private instrument lessons to their children. This finding supports the observation by Topor et al. that parents mainly affect the student-teacher interaction.⁶ Three of the four parents involved in the current study changed private music tutors for their children, which indicates that the parents placed weight on good student-teacher interactions. The parents had the desire to ensure that their children were engaged in a meaningful relationship with the teacher for the development of their music skills. Topor et al. described a positive teacher-student relationship as one that brings them close, promotes student independence, and reduces conflicts between them.⁷ Lopez-Iniguez and Pozo observed that the expert cello teacher made the student the center of attention, insuring that students learn core elements of stringed musical instruments. As a result this teacher's student was motivated and had a good self-esteem.⁸ This report suggests that private music lessons fostered good teacher-student relationships, which was substantiated by the researcher.

⁶ David R. Topor et al., "Parent Involvement and Student Academic Performance: A Multiple Meditational Analysis," *Journal of Prevention & Intervention in the Community* 38, no. 3 (June 2010): 186.

⁷ Ibid.

⁸ Guadalupe López-Iñiguez and Juan ignacio Pozo, "Analysis of Constructive Practice in Instrumental Music Education: Case Study with an Expert Cello Teacher," *Teaching and Teacher Education* 60 (November 2016): 101.

Regarding parent-child relationships, the current study shows that private music lessons have helped these parents develop a more structured and accountable relationship with their child. 1P mentions that since 1S started private music lessons, their relationship has become more accountable and has more structure, since they are constantly talking about the lessons, his practice, and even about life.

The premise of how private music lessons lead to a more accountable parent-child relationship agrees with the outcome of previous studies in the field. For instance, McPherson elaborated that a parent must meet the physical and psychological needs of a child, and that the child reciprocates by demonstrating a determined quest for success in activities.⁹ Parents have the desire to act as role models for their children, as they recognize their children look up to them and learn from them. According to Ireson and Rushford, parents are aware of their role in their children's lives, hence the need to introduce structure and meaning into the relationship; that is, parents achieve their objective by immersing themselves in their children's academic activities, sports, and even private classes.¹⁰ The parents involved in the current study routinely followed their children's instrument training progress, set goals for the children, and offered them emotional support.

5.4. Answers to Research Questions

5.4.1. How Do the Parents and Students Perceive Taking Private Lessons on a Musical Instrument?

Most parents involved in this study preferred private music lessons to group lessons. They perceived that private music lessons are more beneficial to the child than group lessons,

⁹ Gary E. McPherson, "The Role of Parents in Children's Musical Development," *Psychology of Music* 37, no. 1 (January 2009): 101.

¹⁰ Judith Ireson and Katie Rushforth, "Why Do Parents Employ Private Tutors for Their Children? Exploring Psychological Factors that Influence Demand in England," *Journal for Educational Research Online* 6, no. 1 (2014): 15.

since the private music lessons allow the child to learn at a comfortable pace and learn without distractions, which group teaching cannot provide. Moreover, other benefits that parents noted from private instrument lessons were positive development and growth, the effect of one-on-one student training, more profound understanding of music and the development of self-discipline, and cultivation of the children's personality.

The children also view private instrument lessons as a better alternative than a group setting. For instance, 1S believes that compared to the group lessons that he had previously, private lessons help him focus on the lesson. 2S finds that the private music lessons require more engagement and provide more fun than group lessons. Further, the students are motivated more in the private instrument training setting than in a group setting. 3S finds that the personalized attention during private lessons is beneficial because it stimulates self-confidence and musical growth. Teachers also observed that private music lessons had a positive effect on the students in this study as they matured and gained confidence.

These responses reveal that parents and students have a positive perception towards learning musical instruments in a private setting. The finding shows that both parents and students benefited from the personalized attention for the students in private training, and the high level of student motivation in such an environment informed their views. In conclusion, participants confirmed that in many aspects, private music lessons are more beneficial than group learning for their children.

5.4.2. What is the Students' Overall Level of Motivation, Attention, and Self-efficacy During and Between Their Private Lessons?

In answering the study question, the researcher used responses from all the participants to provide a broader outlook of motivation and attention during the private lessons. The students appeared to be highly motivated during the private instrument lessons, and the researcher attributes the finding to fun and engaging activities that the teachers exposed the children to

during the individual sessions. The students also draw motivation from their teachers whom they look up to as role models. It is apparent the students and teachers have a positive working relationship devoid of conflicts, and this motivates the students to work harder on their instrument training. Some of the students have grown in terms of confidence, particularly 2S who has grown in many areas in terms of confidence. On the other hand, some students have a shorter attention span during lessons. The teacher and parent attribute such behaviour to lack of focus and the student's personality, which is prone to distractions. For instance, 1S according to the teacher is easily distracted when the private lessons are going on. The student is easily distracted but is improving with time, something that might not have been possible in a group setting.

The parents encourage their children to practice more on instruments and even help them during practice sessions. Apart from attending music lessons with their children, the parents also get progress reports from the teachers to help them understand the areas that their children need additional assistance. The parents also offer material and psychological support to their children, hence boosting their motivation levels.

The teachers make the students the center of their activities and dedicate all the attention to the students. This ensures that the actual transfer of knowledge takes place between the teacher and the student. While at it, the teachers motivate the student by using compliments and rewards like high fives, and they patiently assist the students in learning the problematic areas in instrument training.

5.4.3. In What Ways Do Parents and Children Perceive the Relationship Between Private Lessons and Their Interactions with Each Other.

Two distinct responses emerged from the participants regarding this study question. A part of the respondents believes that private music lessons have primarily affected their relationship, while the rest think that the private session has had a minimal impact on their interactions.

Participants who acknowledged that private instrument lessons have minimally affected their parent-child relationship mentioned factors in their relationship that might have led to the situation. For instance, 2P mentioned that 2S had gotten more mature and independent since taking private music lessons, and that the child has learned to handle music-related activities independently. Regarding the student in question, the teacher and the researcher observed that the student was more focused and alert during private music sessions, despite the parent having no music training. However 2P believes that her interaction with 2S did not directly change after 2S started taking private violin lesson. Such an occurrence offers a chance for further research to understand the motivation behind such behaviour. Furthermore, 3P believes that private music lessons have only changed the content of their conversations, not the substance of the relationship; however, private instrument lessons have helped the child become more responsible and have developed oral skills enabling her to express herself in detail.

Some of the participants in the study believed that private instrument lessons have changed the parent-child interaction. For example, according to the parent, 4P, the natural fact that he needs to frequently remind 4S to practice has introduced friction into the relationship. On the other hand, 4S thinks that the father plays piano a lot in the house since she started taking private music lessons. These sentiments demonstrate the disruption that private instrument lessons have brought to parent-child interaction.

Another participant, 1P, believes that private instrument training has brought more interaction and fun into their lives. The parent sees the interaction as an opportunity to have deep and profound conversations regarding the child's future. Additionally, it has helped the family gain new friends who enjoy listening to their child play the instrument during practice sessions.

Therefore private music lessons provide better grounds as compared to group lesson for interactions of students with their parents. From this study it is clear that most parents enjoy the moments spent together with their children more that they would have when in group lessons. Just like the parents, students also have a positive attitude towards private lessons. They tend to

focus more easily with less distraction and are more motivated to do better. Both parents' and students' perceptions towards the private lessons were very positive from everyone. The lessons tend to boost their confidence and urge them to work even hard and perform better. In most cases, the private lessons seem to create a sense of bond between the parents and their children.

5.5. Implications of the Study

This study adds to the general body of knowledge in the field of music education. The study will also help scholars identify areas for further inquiry in the field. The study only concentrates on a small sample therefore it cannot provide reliable information that would represent a larger population. The existing data on the subject is insufficient to arrive at definitive conclusions. There is need for more research on the subject to gather better and more detailed information regarding the topic and to make a conclusive finding. However, this study examines how parents and their children perceive private lessons along numerous dimensions and what drives these perceptions. I find that parents and children enter into quality discussions that center on the private music lessons. The topics of discourse are broad, ranging from child's discipline, practice routines, and a more mature and deeper topics such as investing money to learn an instrument. My hypothesis is that parent's and child's perceptions of private music lessons could be influenced by an array of factors in addition to those investigated in the current study. Sibling effects in which the child's sibling who takes private lessons serves as role model and provides exposure could be a possible factor. In addition, the parent has to recall and reinforce the lessons at home which creates more scope and opportunity for parent-child interactions. Therefore, parental proximity to the private lesson can affect parent's and child's perceptions of private music lessons and the parent-child relationship. These interactions are not uniformly positive as there are instances in which the lessons generate frictions or the child-teacher match itself may not be ideal. Overall, this study contributes to our understanding of the effect of private music lessons on the complex dynamics of parent-child interactions and provides a foundation for future

study. I hope this study sets the stage for further research that will lead to the generalizability of these findings to other demographic groups in other geographic areas.

Appendix A: PARTICIPANT OBSERVATION NOTE

TEMPLATE

	What to take a note	Lesson 1	Lesson 2
Parent present in the room	In this box, describe where the parent sits/stands and what they do		
Student preparedness	In this box, describe the conversations and all indications of what the student does to prepare for the lesson		
Student focus	In this box, describe indicators of focus: eye contact, student asking questions, changes in playing during the lesson, and posture, etc.		
Student response to teacher demonstration	In this box, describe what the student does as the teacher demonstrates and what the student does right after the teacher demonstrates. For example, consider if the child attempts to play a new way, take notes, or ask questions of another demonstration		
Scale and exercise	In this box, describe what exercises the child does in the lesson and the guidance by the teacher		
Repertoire	In this box, describe what repertoire the child plays in the lesson and the guidance by the teacher		
Homework	In this box, describe what new content (exercises, scales, and repertoire) are assigned for the next lesson		
Teacher satisfaction	In this box, describe how the teacher describes the relative success of the lesson, compared to other lessons with this student and lessons with other students.		

Appendix B: DATA COLLECTED FROM THE INTERVIEWS AND LESSON OBSERVATIONS

Student's Overall Level of Attention and Motivation

Student	Student's overall level of attention and motivation
1S	<p>(1P): 1S is fun loving, humorous, outgoing, easily distracted, sensitive and quite emotive. Prior to elementary school, he started taking keyboard group instruction but disliked it. At age 6, in 1st grade, he began private violin lessons. He has no siblings.</p> <p>(T-Vn): From the earliest, among his goals, concentration and attention span have been priorities.</p> <p>(Lesson Observation): 1S has been prone to restlessness, sometimes requiring a teacher's direction to resettle and refocus. Nonetheless, generally throughout his instruction as a whole, 1S was adequately attentive and responsive to verbal questions put to him. Notable, however, were his frequent deviations towards divergent musical approaches ahead of the completed demonstration, and assimilation, of the instructor's intended concepts. 1S played the same solo piece in both lessons.</p>
2S	<p>(2P): 2S is remarkably pleasant and congenial in his interactions with his peers and adults. He displays much perceptiveness and empathy towards the feelings of others, and has adopted high standards for himself, socially as well as academically, though his mother has remarked on the potential for a premature perfectionism with all its pressures. He is the oldest of three kids, including a brother (age 9) and sister (age 7) who both play violin in school, absent private lessons. Now in his fourth year under private instruction, he began violin in the second grade, at thirty minutes per lesson, with plans to start recitals in the third grade.</p> <p>(T-Vn): 2S is very driven and very alert in lessons.</p>

	<p>(Lesson Observation):</p> <p>2S responded well to the instructor's guidance and was very open to acquiring the target skills. After the first lesson observed, the teacher offered as to how much the student had progressed towards mastery of the recital piece. 2S went straight through the training without loss of focus, allowing a new song to be learned by the end of the second lesson.</p>
3S	<p>(3P):</p> <p>3S is enthusiastic, good-natured, outgoing, maintains focus well, and enjoys sports, especially swimming. She has a brother, age 6, who as yet lacks formal lessons, is emulative of his sibling, and likes to pretend that his ukulele is a guitar. Rachel entered her private training in kindergarten at age 6.</p> <p>(T-Pf):</p> <p>3S's goal is just to have music and piano in her life, as she is very delicate and she has slower pace of learning things.</p> <p>(Lesson Observation):</p> <p>In both lessons, 3S revealed her lack of preparation, having admitted practicing just two times in over two weeks. In her second observed lesson she failed at the scales and etudes, causing the teacher to have 3S repeat the fingering and rhythm exercises of the previous session. This student, however, finished with quality renditions that were dramatically improved, resulting in a complimentary "high-five" from the instructor and a broad smile from an appreciative 3S.</p>
4S	<p>(4P):</p> <p>4S gets very excited about all of her project in school and she is someone who likes to have tasks, activities, which she finds meaningful to her life. She started private piano lessons at age 5 or 6.</p> <p>(T-Pf):</p> <p>The primary goal of 4S is strong instrumental proficiency.</p> <p>(Lesson Observation):</p> <p>For both lessons, 4S consistently practiced at all available opportunities. Student 4S is distinguished by generally correcting a mistake even before being instructed to retry the passage. At the end of second lesson teacher was so pleased that she recommended expressed that the work be recorded to submit for a recital audition.</p>

Parent's Musical Background

Parents	Parents musical background
1P	She studied clarinet and grew up in a big family. Dad is a fan of punk rock, and different types of other music. All family members enjoy listening to classical music at home (and no TV), but each was still exposed to the youth-oriented outputs while growing up. Though mom and dad are not trained musicians, they consider music to be a big part of their lives.
2P	She had chosen clarinet for middle school to high school, and she had played in an ensemble, following which she concentrated on athletics, though she had been in a college band for one year. Dad never took formal studies in music. They enjoy listening to classical performances together as well as to music on the radio.
3P	She studied piano for six years, and flute and guitar for one year each. Dad is a music lover, but has no instrumental experience.
4P	He studied piano as a child and an adult from ages 7 to 20. After some time off, he resumed piano practicing in the last few years. Despite an earlier teacher successfully convincing him to give performances before an audience a private teacher, this parent has never taken well them, and still gets anxious in those situations.

Table Showing Emerging Themes from Categories of Data

Category	Participant's interview/ description of situations	Codes	Themes
Conversation between students and parents [Research question: relationship between parents and students]	(1P): Private music lesson gives chance to talk about how you can live your life – probably they would have not talked about without taking private lesson. Private lesson requires practice every week; private lesson gives chance to constantly talk about it, which is related to life. 1P questions a lot, such as where instrument learning is going to and what this violin is doing to 1S, as they invest money and time. (2P): 2P and 2S have mature conversations, such as investing money and time and 2S's responsibility. Also about how private lesson gives 2S an opportunity to think that 2S gets this great chance	Talk more, mature conversations	Deeper and more mature conversations

	<p>to do private instrument lessons and grows in this way.</p> <p>(3P): Private lesson changed the content of what you talk about. 3P thinks they talk about more focused on 3S - for example, talking about not only playing with toys and simple social life but also private lesson of 3S.</p>		
	<p>(1P): 1P goes into 1S's lesson every time and even learned violin, when 1S started to learn it, until 1S got better than 1P. When 1P cannot go with 1S for the lessons, dad goes with 1P and records the lesson, including teacher's instructions and playing. 1P practiced violin to master what the teacher tells to show it to 1S. 1P was more involved in practicing when 1S was younger. But now, as he gets older, he gives some comments, such as how to focus and how not to be distracted by other activities. Also constantly asks if 1S wants to keep learning violin, and whether 1S has to carefully decide to keep learning or not. On lesson days, they used to go to coffee shop before the lesson and go to get hamburger together after the lesson. When the dad goes lesson with 1S, they take the T or Uber, as they have different daily routine.</p> <p>(1S): 1S's parents regularly come to lessons, and they were very involved when the student was younger (about age 6). 1S is always pleased with this arrangement, as they have been very helpful to his advancement, and he greatly appreciates his parents' support.</p> <p>(2S): Topics they discuss include setting up goals for the recitals.</p> <p>(3P): They talk a great deal of the practicing, as 3P regularly reminds that 3S should practice daily.</p>	<p>Goes into lessons, asks questions , communicating with parents, talk about practice</p>	<p>Frequent interactions that are related to private music lessons</p>

	<p>While driving back, 3P makes certain to ask 3S how the lesson went and what was learned.</p> <p>(3S): Sometimes 3S wants someone to come and listen to 3S's practices so that 3S will get some ideas and opinions on the practice. 3P used to play the piano. Sometimes 3S asks people to come and listen to her piece before recitals, because she often gets nervous and would like to experience the feeling of the attended audiences.</p> <p>(4P): They get her to practice every day. 4P is pleased to sit beside 4S at practice, to guard against adopting bad playing habits (as omission of the metronome) that beset 4P as a young player. 4P has been particularly helpful with the left-hand work in the Moonlight Sonata. 4P sometimes talks about how to practice. After picking up 4S from school, 4P asks how the private lesson went.</p> <p>(4S): 4P directs what issues should be worked out by 4S in the practices. They duet at the same piano once a week, but more frequently, if 4S is taking on a new piece. 4S finds such accompaniment pleasant and helpful. For instance, 4P has noticed that 4S can unwittingly rush the tempo. The two regularly discuss which piece 4S should play or learn next.</p> <p>(T-Vn): 1S's parents generally appear at the beginning of the lesson. Occasionally T-Vn speaks with 1P during or after the lesson.</p> <p>(T-Pf): Neither 3P nor 4P are present at the lesson, but they always talk with T-Pf about the lessons.</p>		
[Research question: perception of private music]	<p>(1P): Music is a big part of their life even though 1P and 1S's dad were not trained musicians. Music is a shared topic of interest in addition to work and school, which helps their family life in specific</p>	drive together, go concerts, more	Frequent interaction that are not directly related to

lessons of parents' and students']	<p>ways. It takes the mind off work, and off life and academic pressures. In the car they talk about music on the radio; they have fun together watching Youtube channels. Their neighbours are quite fond of hearing 1S's violin playing. A woman downstairs from 1S is a pianist, and they became friends through the music.</p> <p>(1S): 1S and 1P drive together to lessons, and the radio music is played in the car. 1S believes that their conversations on private instrument lessons have brought them closer together.</p> <p>(2P): 2P and 2S sometimes attend concerts together to experience the beauty of music. They also listen and watch DVDs about music and musicians.</p> <p>(3P): 3P and 3S love the Beatles' music, and they frequently attend concerts and engage in many other musical activities together. Dad knows a lot about music so they talk about music history and much more together.</p> <p>(4S): There is now much more piano in the house. After 4S began private instrument lessons, 4P plays much more piano and 4P is already a good pianist. This was followed by 4S's brother starting at the piano.</p>	piano in the house	private music lessons
<p>Benefits of lessons</p> <p>[Research question: Students' overall motivation, attention and self-efficacy]</p>	<p>(1P): 1S knows how to conduct himself and interact with adults. 1P believes the one-on-one setting is beneficial and very important to 1S; it is felt that 1S would otherwise be easily distracted by the other kids. T-Vn gives 1S confident which is very good for 1S. 1S cannot fake violin playing, because it is skills-based. It is likely that 1S would not have stuck with the violin if the instructor had not been T-Vn. 1P does not want to interfere the lesson so she gives 1S and the teacher some space.</p>	Know how to interact with adult, stay focused in one on one setting,	Students get motivated through one on one private lesson setting

	<p>Discipline is going on; Nice to have structure with kids, their relationship is more accountable and makes their relationship more structured.</p> <p>(1S): It is easier to stay focused in the one-on-one setting. For this reason, it is believed, the clarinet group instruction was less effective, and he feels that the individualized instruction gave him enough confidence to set post-lesson goals for his at-home practice sessions. 1S feels more responsible, and needs to do it by himself.</p> <p>(2P): 2S heard it very different, when teacher said he had to commit to more regular practicing. There is a direct correlation for 2S to see the difference on how he plays when he practices more. 2P thinks this is true to any academic fields but for violin it is more immediate, and they can hear it. It is one-on-one so he can get constant feedback. Also it is just you and the instrument, so you have total control and it is more independent. When he first started private lessons in 2nd grade, mom has no experience in violin, so she mentioned a lot he has to go ask to his private teacher. Sometimes mom emailed the private teacher to ask too. But now he is older and he knows much more about violin; discipline, time management, and understanding of music. Seeing the cause affect – the more effort the more immediate he could see better results. He was so anxious and nervous about it before the concert but after the concert, he was so proud of himself. So violin is pretty much his thing, as siblings do not do it yet either.</p> <p>(2S): Teacher is very supportive, asks if he has questions to make sure he understands, and makes fun activities; Normally go home and do homework and follow instructions. Practice 30 mins a day, while parents cook dinner; Feel excited mostly, because he sets a goal to practice and feels motivated.</p>	<p>finding who they are</p>	
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	<p>(3P): For a child, piano requires more practice, commitment, coordination and involvement than does swimming. The teacher generally records the lesson and at the conclusion informs the mother, as well as the student, of the tasks at hand and the issues to address. In the routine, when 3S starts a new song, 3P helps and sits with her, do a little coaching, and afterwards she let her to do. She tries to balance; when learning piano, you really need a teacher one-on-one, not a group, and she really benefits the one-on-one setting, her ear to listen and teacher to see what they need, With Rachel personality the private lesson fits well to her. No challenges; she can talk more specific, more in a good way she can talk more specific, more in a good way she can fully describe in detail what she did in private lesson. Music made her softer, actually she thinks you meditate naturally, when playing piano, her focus level became better. The content of what you talk, for example, playing with toy and things like that, is social, but private lesson is about herself so they talk more about herself, so she thinks the content of what they talk changed after private lesson.</p> <p>(3S): Private lesson reminds me you can do anything, if you set a goal to do it. 3S has a goal sheet. Sometimes before going school, when mom does something with her brother, she practices couple of minutes too.</p> <p>(4P): It is harder to imagine group music lesson.</p> <p>(4S): Feel confident, because she feels she is getting better in each lesson, and after lesson she feels more detailed goal to work.</p> <p>(T-Vn):</p>		
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	<p>From the beginning 1S attention and focus have been an important part of their goals. He thinks 1S now feels much more confident in his ability to taking his responsibility. Now, he notices that he can practice on his own. T-Vn thinks it gives 2S a certain accomplishment and pride that he can do it well and he thinks music find their voice. For both 1S and 2S, this is how they find sense of pride and what they are capable of. It is a great pleasure to watch the students constantly finding who they are, and music helps them to find their strength early.</p>		
<p>The amount of involvement by parents related to lessons and practice</p> <p>[Research question: relationship between parents and students]</p>	<p>(1P): 1P goes to every single lesson from when 1S started violin with T-Vn, when he was 6 years old, she even learned violin when starting, to the point that 1S got better than her and also she became busy with nursing school.</p> <p>(1S): Parents always come to lesson and involved and helped more, when he was younger like 6 year old and now. He is always happy for them to come, because when he practices they will know when he needs help.</p> <p>(2P): 2P is low involvement in 2S's violin practices or lessons, only when reminding about practice times. 2P have not attend violin lesson, she never realize parents goes into private lessons.</p> <p>(3S): mom never came into the lesson</p> <p>(3P): 3P still leaves it to 3S's private teacher. She does not go to the lessons.</p> <p>(4S): Parents do not come.</p> <p>(4P): 4P has never been to 4S's private lesson.</p>	<p>Sometimes comes, parents do not come</p>	<p>Low parental role regarding private lessons and teachers filling the need</p>

	<p>(T-Vn): 1P mostly come to lesson from the beginning. 2P has not come to lessons, and T-Vn sensed 2P wanted 2S to develop his own area in violin learning. T-Vn feels like a mentor to 1S and 2S. 1S has studied with T-Vn for about five years.</p> <p>(T-Pf): Students and parents to sign to google classroom, T-Pf share all online so the parents will know it. Both parents are not present in lesson. But they always communicate with her through text and email and when they come pick them up. 3P updates continuously about 3S's goals and T-Pf really would have not known it if she did not tell her.</p>		
Negative experiences	<p>(3P): 3S and 3P thought it was not a good fit between 3S and 3S's previous teacher and changed to current teacher who she loves.</p> <p>(4P): 4S started private piano lesson, when she was 5 or 6 years old. But her first private teacher was not a good fit and lack of structure.</p> <p>(1P): 1P thinks the teacher did not know what to do with kids.</p>	Teacher was not a good fit, teachers did not know, lack of structure	Challenges faced by teachers, students, and parents during initial private music lessons, and parents-child interactions when finding a teacher
Developing maturity of the students [Research question: Students' overall motivation,	<p>(T-Pf): In general, 3S and 4S are just more comfortable, as they grow up. T-Pf thinks 3S became more comfortable and her personality became sweeter and happier.</p> <p>(4P): 4P does not think private lesson changed who 4S is.</p>	As they grow up	Students mature and change while they grow up

attention and self-efficacy]			
Students attention and motivation during the lessons [Research question: Students' overall motivation, attention and self-efficacy]	<p>(2S): He does not always practice regularly.</p> <p>(3P): 3S does not like to practice, but when she sits to practice, she does well.</p> <p>(T-Pf): T-Pf gave lots of compliment to 4S in the lesson which she needs.</p> <p>(T-Vn): My concern is 1S's ability to stand still in lessons and absorb the information.</p>	Does not always practice, concern is to stand still and absorb information, lots of compliment which she needs	Students lack of attention and motivation during private music lessons
Others	<p>(3P): Music softened her. 3P thinks one meditate naturally, when playing piano. 3S focus level became better, as they cannot move around during practicing.</p> <p>(3S): 3S feels she has a lot of homework to do, in between the homework, it gives some space to calm down and to think about stuff. 3S feel calm and has all her learning. Sometimes she says when she does not understand something with math problem, she plays piano for a while and go back to math. Then, she understands better. 3S feels calmer after recital, when she feels 3S is great, and so 3S keeps going on.</p>		Students personality change; Students focus better; Meditation

Appendix C: RECRUITMENT EMAILS

Email to Artistic Director

Dear Mr. --,

I am writing to tell you about a study I hope to conduct, titled: “The Perception of Parents and Children on How Private Instrument Lessons Impact Parent-Child Interactions”. The purpose of this case study is to gather parents’ and children’s thoughts on the ways that private instrument lessons may impact parent-child interactions. I hope to have two teachers to participate in my study and then to ask those teachers to allow me to invite two of their students to participate with their parent or guardian.

If you are willing to allow your teachers to be invited to participate, I am writing to ask that you send this email out to all the teachers who work in your school. I am attaching an Informed Consent Statement to provide additional information about the study. If you are willing to send my invitation, please include the Informed Consent Form as an attachment.

I will work with the first two teachers who respond to the email you send. Once they write back to me, I will ask them to supply the names of two students for me to contact. I look forward to speaking with the two faculty members in CHSM who may be interested in participating in this study.

Thank you for your time and considerations. I look forward to hearing from you.

Sincerely,

Jaehee Ju

Email address: Jaeheeju.park@gmail.com

Email to Instrument Faculty

Dear (Instrument Faculty),

I am a private teacher in the same school where you teach as well as a doctoral student in performance at the Jacobs School of Music, Indiana University. I am conducting a study to learn parents’ and children’s thoughts and perceptions on the ways that private instrument lessons may impact parent-child interactions. I am writing to ask if you would be willing to be a participant in my study. Being a participant would mean writing back to me to indicate your interest and then sending me the contact information for two of your students who may be willing to participate also. I would contact those students and their parents or guardians to ask if they are interested in being part of my study. The students should fit the following criteria:

- (1) students should be between 8 and 11 years old
- (2) students should have at least one year of instrument training

Once we have student/parent or guardian participants, I will contact you to schedule a time to come and observe you teaching a lesson to that student. At the beginning or end of the lesson (whichever is convenient for you) I will ask to take about 15 minutes to do a short interview with the student. I will ask for an additional 15-minutes after the lesson, at a time convenient to you, to ask you about the practice habits and motivation that you see in your work with the students who are participating in the study with you. At another time, I will ask to do a short interview with the parent or guardian as well.

I am attaching an Informed Consent Form that provides more information about the study for you. If you are interested in participating in this study, please reply back to this email to indicate your interest.

Thank you for your time and consideration. I look forward to hearing from you.

Sincerely,

Jaehee Ju

Email address: Jaeheeju.park@gmail.com

Email to Parent/Guardians

Dear (Parent/Guardians),

I am a teacher in the school where your child takes lessons. I am also a doctoral student in performance at the Jacobs School of Music, Indiana University. I am doing a study about string students' and their parent or guardian's thoughts about the ways that private instrument lessons may have an impact on parent-child interactions. I have invited string teachers at your child's private studio to participate and your child's teacher agreed, giving me your name as student/parent pair who may be willing to participate as well. I am writing to ask if you and your child might be willing to be participants in my study.

Participating in this study would mean that I would go to observe a lesson with your child and their studio teacher. At the beginning or end of the lesson (whichever the teacher selects) I will take about 15 minutes to do an interview with your child and their teacher. At another time that is convenient for you, I will ask for a 30-minute interview with you.

I am including a Consent/Assent form for you and your child to learn more about this study. I am also including the interview questions for your child and those for you. If you and your child are interested in participating in my study, please send a response to this email and please include some days and times that would be convenient for us to do our interview. Your teacher will let me know a lesson time that would work best for me to observe the lesson and have a conversation with your child.

Thank you for your time and consideration. Please feel free to contact me with any questions or to indicate your interest. I look forward to hearing from you.

Sincerely,

Jaehee Ju

Email address: Jaeheeju.park@gmail.com

Appendix D: CONSENT AND ASSENT FORMS

(1) Teachers

INDIANA UNIVERSITY INFORMED CONSENT STATEMENT FOR

The Perception of Parents and Children on How Private Instrument Lessons Impact on Parent-Child Interactions

You are invited to participate in a research study of investigating parents' and children's thoughts and perceptions on the ways that private instrument lessons may impact parent-child interactions.

You were selected because you teach at the Chestnut Hill School of Music.

Please read this form and ask any questions you may have before agreeing to be in the study.

The study is being conducted by Jaehee Ju, a DMA candidate at Indiana University Jacobs School Music.

STUDY PURPOSE

The purpose of this study is to gather parents' and children's perceptions on the ways that private instrument lessons may impact parent-child interactions.

NUMBER OF PEOPLE TAKING PART IN THE STUDY

If you agree to participate, you will be one of 4 Parents, 4 students and 2 teachers who will be participating in this research.

PROCEDURES FOR THE STUDY

If you agree to be in the study, you will do the following things:

- (1) Select two students and provide me with contact information so I can contact them to ask them to participate in the study.
- (2) Allow me to observe one lesson of each student you select, beginning or ending with a 15-minute interview with you and the student.
- (3) Participate in one additional interview, lasting an additional 15 minutes, for each child you select

I will take notes during the lesson and all interviews will be audio taped and then transcribed.

RISKS OF TAKING PART IN THE STUDY

The risk to participation is that you or your child may be uncomfortable answering an interview question. You are welcome to tell me if you feel uncomfortable and I will not ask that question.

BENEFITS OF TAKING PART IN THE STUDY

You will help to add to our understanding about the benefits and issues related to studying an instrument through private instruction. You will also have the chance to think about the ways that private instrument lessons of your student may impact parent-child interactions.

ALTERNATIVES TO TAKING PART IN THE STUDY

You do not have to participate in this study. A choice not to participate will have no effect on your employment or teaching at Chestnut Hill School of Music.

CONFIDENTIALITY

I will do everything possible to keep any information that I collect confidential. I will assign a false identity to you and your child when I transcribe the data so your real names will never appear in the data in print. I will keep all data that I collect in a password-protected folder in a password-protected home computer and will destroy all of the data as soon as I complete the final research report. I cannot guarantee absolute confidentiality. Your personal information may be disclosed if required by law. Your identity will be held in confidence in reports in which the study may be published.

Organizations that may inspect and/or copy your research records for quality assurance and data analysis include groups such as the study investigator and his/her research associates, the Indiana University Institutional Review Board or its designees who may need to access your research records.

PAYMENT

You will not receive payment for taking part in this study.

CONTACTS FOR QUESTIONS OR PROBLEMS

For questions about the study or a research-related injury, contact the researcher, Jaehee Ju at 617-238-2470, or contact the principal investigator, Katherine Strand at 812-856-5015.

For questions about your rights as a research participant, to discuss problems, complaints, or concerns about a research study, or to obtain information or offer input, contact the IU Human Subjects Office at 812-856-4242 or 800-696-2949 or by email at irb@iu.edu.

VOLUNTARY NATURE OF THIS STUDY

Taking part in this study is voluntary. You may choose not to take part or may leave the study at any time. Leaving the study will not result in any penalty or loss of benefits to which you are entitled. Your decision whether or not to participate in this study will not affect your current or future relations with the school.

SUBJECT'S CONSENT

In consideration of all of the above, I give my consent to participate in this research study.

I will be given a copy of this informed consent document to keep for my records. I agree to take part in this study. You can print and sign or I will print when we meet and you can sign then.

Subject's Printed Name: _____

Subject's Signature: _____ **Date:** _____

Printed Name of Person Obtaining Consent:

Signature of Person Obtaining Consent: _____ **Date:** _____

Form date: December 12, 2017

(2) Parents

INDIANA UNIVERSITY INFORMED CONSENT STATEMENT FOR

The Perception of Parents and Children on How Private Instrument Lessons Impact Parent-Child Interactions

You are invited to participate in a research study on the ways that private instrument lessons may impact parent-child interactions.

You were selected because 1) your child is a student of a participating teacher and, 2) your child is between 8 and 11 years old, and has studied musical instrument more than 1 year.

Please read this form and ask any questions you may have before agreeing to be in the study.

The study is being conducted by Jaehee Ju, a DMA candidate at Indiana University Jacobs School Music.

STUDY PURPOSE

The purpose of this study is to gather parents' and children's perceptions on the ways that private instrument lessons may impact parent-child interactions.

NUMBER OF PEOPLE TAKING PART IN THE STUDY

If you agree to participate, you will be one of 4 parent/guardian-student pairs and 2 teachers who will be participating in this research.

PROCEDURES FOR THE STUDY

If you agree to be in the study, you will do the following things:

- (1) Allow me to observe one lesson with your child and their teacher, beginning or ending with a 15-minute interview with the child.
- (2) Participate in one interview, lasting up to 30 minutes, at a time convenient to you.

All interviews will be audio taped and then transcribed.

RISKS OF TAKING PART IN THE STUDY

The risk to participation is that you or your child may be uncomfortable answering an interview question. You are welcome to tell me if you feel uncomfortable and I will not ask that question.

BENEFITS OF TAKING PART IN THE STUDY

You will help to add to our understanding about the benefits and issues related to studying an instrument through private instruction. You will also have the chance to think about the ways that private instrument lessons may impact parent-child interactions.

ALTERNATIVES TO TAKING PART IN THE STUDY

You do not have to participate in this study. A choice not to participate will have no effect on your child's private study with their teacher.

CONFIDENTIALITY

I will do everything possible to keep any information that I collect confidential. I will assign a false identity to you and your child when I transcribe the data so your real names will never appear in the data in print. I will keep all data that I collect in a password-protected folder in a password-protected home computer and will destroy all of the data as soon as I complete the final research report. I cannot guarantee absolute confidentiality. Your personal information may be disclosed if required by law. Your identity will be held in confidence in reports in which the study may be published.

Organizations that may inspect and/or copy your research records for quality assurance and data analysis include groups such as the study investigator and his/her research associates, the Indiana University Institutional Review Board or its designees who may need to access your research records.

PAYMENT

You and your child will not receive payment for taking part in this study.

CONTACTS FOR QUESTIONS OR PROBLEMS

For questions about the study or a research-related injury, contact the researcher, Jaehee Ju at 617-238-2470, or contact the principal investigator, Katherine Strand at 812-856-5015.

For questions about your rights as a research participant, to discuss problems, complaints, or concerns about a research study, or to obtain information or offer input, contact the IU Human Subjects Office at 812-856-4242 or 800-696-2949 or by email at irb@iu.edu.

VOLUNTARY NATURE OF THIS STUDY

Taking part in this study is voluntary. You may choose not to take part or may leave the study at any time. Leaving the study will not result in any penalty or loss of benefits to which you are entitled. Your decision whether or not to participate in this study will not affect your current or future relations with the teacher/school.

SUBJECT'S CONSENT

You may print out the form and sign or I will print out the form for you to sign when you come in. You will be given a copy of this informed consent document to keep for my records.

In consideration of all of the above, I give my consent to participate in this research study.

I agree to allow my child _____ to take part in this study.

Subject's Printed Name: _____

Subject's Signature: _____ **Date:** _____

Printed Name of Person Obtaining Consent: _____

Signature of Person Obtaining Consent: _____ **Date:** _____

Form date: December 12, 2017

Assent Form

(1) Students

Indiana University Assent to Participate in Research

The Perception of Parents and Children on How Private Instrument Lessons Impact Parent-Child Interactions

I am doing a research study. A research study is a special way to learn about something. I am doing this study because I am trying to find out more about parents' and children's thoughts on the ways that private instrument lessons may impact parent-child interactions. I would like to ask you to be in this research study.

Why am I being asked to be in this research study?

You are being asked to be in this research study because you are between 8 and 11 years old, and studied musical instrument with a private teacher more than 1 year.

What will happen during this research study?

If you want to be in this study, here are the things that we will ask you to do.

This study will take place at the classrooms where you do lessons. I will ask your teacher for a good day to come in to watch a lesson. At the start or end of the lesson I will ask you some questions while you are sitting with your teacher or an adult. Our talk will take about fifteen minutes.

I will take notes during your lesson and I will record our conversation. .

Are there any bad things that might happen during the research study?

Sometimes bad things happen to people who are in research studies. These bad things are called “risks.” The risks of being in this study might be being uncomfortable answering my questions.

If you are uncomfortable at any time you can tell me that you do not want to answer the question and I will stop asking it.

You might not be uncomfortable at all, but sometimes things may happen that the researchers do not know will happen. If anything makes you uncomfortable, I will make sure that you get help to deal with anything bad that might happen.

Are there any good things that might happen during the research study?

Sometimes good things happen to people who are in research studies. These good things are called “benefits.” The benefits of being in this study might be you to think about the way musical private lessons may have impacted you and your parent’s interactions.

Will I get money or payment for being in this research study?

You will not get any money for being in this research study.

Who can I ask if I have any questions?

If you have any questions about this study, you can ask **the researcher**. Also, if you have any questions that you didn’t think of now, you can ask later to the contact information below.

Email address : Jaehheju.park@gmail.com

Cell Phone number : 617-283-2470

What if I don’t want to be in the study?

If you don’t want to be in this study, you don’t have to. It’s up to you. If you say you want to be in it and then change your mind, that’s OK. All you have to do is tell us that you don’t want to be in it anymore. No one will be mad at you or upset with you if you don’t want to be in it.

My choice:

If I write my name on the line below, it means that I agree to be in this research study.

Subject’s Printed Name:_____

Subject’s Signature:_____ **Date:**_____

Printed Name of Person Obtaining Consent:_____

Signature of Person Obtaining Consent:_____ **Date:**_____

Form date: December 12, 2017

Appendix E: INTERVIEW QUESTIONS

- Teachers, Parents and Students

(1) Teachers

1. In what ways do you encourage parents to be involved in their children's learning related to your lessons? If so, why?
2. In what ways do you interact with parents of your students?
To ask if the respondent does not bring up:
 - a. Is the parent usually present in lessons?
 - b. What does the parent do in lessons?
 - c. Does the parent ask questions or comments about their children's lessons?
3. Can you tell about what you have seen in parent-student interactions? I am curious to know if the interactions have changed from the child's early learning study to the present day.

*** Questions to be asked of teachers after each observed lesson**

1. What assignments did you give for this lesson?
2. Did the student prepare each assignment for this lesson today?
3. In what ways do you feel the student is progressing and in what ways do you think the student is not progressing?
4. During what parts of today's lesson was the student focused, and were there times when the students lost focus?
5. How would you describe the working relationship between you and this student?
6. How would you describe the ways that the student responds to your demonstration?

(2) Parents

Can you tell me a little about yourself and your child?

1. Can you tell me a little about your child's personality?
2. Can you tell me if your child has any siblings?
3. Can you tell me a bit about experiences that you have had in learning music?
To ask if the respondent does not bring up:
 - a. Do you enjoy listening to music?
 - b. Do you have music in your home often?
 - c. Can you tell me about your musical instrument experience?

I would like to ask a few questions about your child's experience as a private instrument lesson student:

1. Can you tell me a little about your child's experiences in learning their instrument privately?

To ask if the respondent does not bring up:

- a. How long has your child been playing this musical instrument?
- b. How old was he/she and how did she/he start playing this instrument?
- c. Can you speak about what private lesson on this instrument may be different from other activities your child do?

I'd like to ask just a few questions about your interactions with the child in relation to their private instrument study:

1. In what ways are you involved in your child's private lessons or practices?

To ask if the respondent does not bring up:

- a. Do you go and listen to his/her private lesson? If so how often? If not, do you follow up with your child?
- b. How are you involved in your child's practice time? How often? Can you describe what ways you are involved?
- c. Any other activities you do with your child that are related to private lessons with this classical instrument?
- d. Do you and your child ever talk about what your child is learning in private lessons? If so, can you describe what you talk about? If not, can you imagine why?
- e. Can you explain how you interact with your child's private teacher?
2. What does the typical day look like on the day of your child's private lesson?
3. Can you speak about what you perceive to be benefits and/or challenges to your child studying this instrument privately?
4. Can you think of any ways that your child's private lessons may have impacted your interactions with her/him?

To ask if the respondent does not bring up:

- a. Are there any changes in the things you discuss and/or do things together with your child?
- b. Can you think of any changes on how you and your child interact? Can you tell any changes in the child's attitude, comfortableness, or anything?

(3) Students

1. In what ways do you find learning this musical instrument with your private teacher interesting?
2. What kinds of things do you feel you learn from private instrument lessons?
3. Can you tell me a little about how you prepare for each lesson?
4. What things are fun and what things are not as fun in your lessons?
5. How do you feel about making music after your lessons?

To ask if the respondent does not bring up:

- a. Do you feel confident and motivated after this lesson?
- b. Do you feel you have some good goals to achieve for your next lessons? Can you explain them to me?
6. Can you tell how often your parent or guardian(s) come(s) to your private lessons or supervise your practice times?

To ask if the respondent does not bring up:

- a. Can you tell if you like it or dislike it and why?
7. Can you tell if there are any changes in interacting, such as talking and spending time with your parent(s) or guardian since you have started your private music lessons?

To ask if the respondent does not bring up:

- a. Do you talk with your parent/guardian specifically about your lessons and instrument playing? If so, what do you talk about?

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